December 22nd is Date of The Christmas Mirror

NOVEMBER 24, 1917

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A Scene from "The Woman God Forgot."

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII — NEW YORK, SATURDAY, NOVEMBER 24, 1917 — No. 2031

UNUSUAL NUMBER OF PRODUCTIONS PROOF OF EFFORTS TO COMBAT SLUMP

Seventy-six Presentations Made to Date, 41 of Which Have Closed or Gone on Tour—Cut-Rate Ticket Agencies Not of as Great Aid as Heretofore—Many Attractions with Less Than Four Weeks' Engagements

Seventy-six theatrical productions have been staged in New York since the beginning of the new season, as against sixty-five productions during the same period last year. Such unusual activity is eloquent testimony indeed of managerial enterprise directed in an effort to combat the serious slump which has affected the theatrical business this Fall. It has long been a tradition of the theater that the fewer the productions the greater is the financial profit to the managers. The managers have never been as busy with Broadway presentations as this season. With amazing regularity a half-dozen new attractions are ushered in every week, taking the places of attractions which failed to win sufficient patronage to warrant an extension of their engagements.

During the season of 1915-16—perhaps the most prosperous season from a managerial standpoint—but 150 productions, including one-act plays, were staged in New York. Last year the total climbed to 173, including one-act pieces. But as last season was exceptional in the number of engagements of repertoire companies presenting short plays it may be said that 150 practically represents the total number of productions during last year. One-half of that number is represented in the list of attractions that have seen the light of Broadway during three months of the present season.

Of the seventy-six productions staged, forty-one have closed permanently or have gone on tour, following brief engagements. Thirty-five are still playing, though of this number, fifteen have been presented within the last two weeks.

Agencies Don't Help Much

The cut-rate ticket agencies have proved in the past a great aid to those attractions which could not be called complete failures and which were not included among the big hits. With their assistance plays and musical comedies have been able to extend their Broadway engagements in many cases to over one hundred performances and thus go on tour with the credit of a successful run in New York.

The war tax on amusement admissions this season has dealt as severe a blow to the cut-rate agencies as to the box-offices of the theaters. People formerly accustomed to pay $1.25 and $1.50 for a ticket to a moderately successful attraction, the box-office charge to which was $2, must now pay $1.38 to $1.65 a ticket for the same class of attraction.

The cut-rate men declare that people are refusing to pay these prices. It is the contention of their patrons, the agency men say, that inasmuch as they have to pay higher prices they might as well add another half-dollar and see an undoubted hit or else patronize only those amusements, the charge to which is not over 50 cents. The latter rule is prevailing, it is said, with the result that motion picture houses, such as the Strand and Rialto, are doing a larger business than ever.

New Plays Come In

Within the last three weeks a great number of attractions, some of which have been headed by a popular star, have closed. However, a new list has taken their places, and reports from the road indicate that several plays and musical comedies are touring in the direction of New York, waiting for a favorable opportunity for Broadway presentation

Since Oct 27, eighteen new productions have been staged, not including the one-act plays of the Washington Square Players and the Greenwich Village Players Each week brings a host of new attractions and each week brings to an early end the Broadway engagements of several attractions.

William Faversham was able to play but two weeks on Broadway in "The Old Country" Henry Miller closed his engagement in "Anthony in Wonderland," following one week's performances of the comedy. Billie Burke whose popularity in New York is not to be questioned, continued for only thirty-three performances at the Hudson in Clare Kummer's comedy, "The Rescuing Angel." Alice Neilsen's season in "Kitty Darlin'" at the Casino lasted but two weeks. Laura Hope Crews played but four weeks in "Romance and Arabella" at the Harris. "The Torches," which was recognized by a majority of the critics as a particularly strong and interesting drama, was not able to attract patronage at the Bijou for more than four weeks. Marie Doro, who returned to the stage in "Barbara," under Arthur Hopkins's direction, closed her engagement last Saturday night, following eighteen performances. Grace George's opening play, "Eve's Daughter" was not popular enough to attract patronage for more than thirty-four performances.

Some Premature Deaths

Other attractions which closed with less than four weeks' engagements to their credit include "The Love Drive," "The Barton Mystery," "Branded," "Mother Carey's Chickens," "Saturday to Monday," "The Land of the Free," "The Claim," "Furs and Frills," "Over the Phone," "The Scrap of Paper," "This Way Out," "Friend Martha," "The Pawn," "The Deluge," "Good Night Paul" and "What Happened to Jones."

"The Very Idea" has had the longest run of the season. It was produced on Aug. 9 and to date 135 performances of the comedy have been given. Other attractions which have been recorded as among the outstanding successes are "Maytime" with 120 performances to its credit; "Business Before Pleasure," which has played 121 times; "Cheer Up," of which 161 performances have been given; "Polly with a Past," which has played ninety-eight times and "The Eyes of Youth," which has recorded 113 performances. "Leave it to Jane," "The Country Cousin," "The Masquerader" and "A Tailor-Made Man" have each given over ninety performances. "Tiger Rose," "Jack o' Lantern," "Miss 1917," and "Chu Chin Chow" are other highly successful attractions.

DRAMA LEAGUE MEETING

Organization to Take Up Subject of Theater During Wartime on Nov. 26

The first meeting of the season of the Drama League will be held at the Gaiety Theater on Monday afternoon, Nov. 26. The subject of the meeting will be "The Theater During the War" and the speakers announced include I. B. Stoughton Holborn, University Extension lecturer of Oxford University; Lawrence Grant, actor, who has been at the front; W. J. Guard of the Metropolitan Opera House, and Norman Trevor, the English actor, who is playing in "The Pipes of Pan."

The Drama League will have three public meetings instead of five this winter. The allowance usually made for two of the meetings has been applied to the league's fund for entertainments for the soldiers in the training camps. Fifteen of these entertainments have been supplied to the soldiers through the league this month.

NEW SHUBERT OPENINGS

The Shuberts will produce "The Melting of Molly," a comedy by Maria Thompson Daviess, at the Plymouth Theater, Boston, on Monday, Nov. 26. Alma Tell will play the leading role. The opening dates have also been arranged for two other Shubert attractions, namely, "Six Months' Option," at Providence, on Nov. 19, and "Good Morning, Rosamond!" at Atlantic City.

MANAGERS WATCH EFFECT OF WAR TAX

Postpone Meeting at Which Retrenchment Plans Were to Be Considered

The members of the United Managers' Protective Association did not meet last week to discuss further the effects of the war tax upon the theatrical business. A meeting had been arranged at which the managers were to consider several matters relating to methods of operating their enterprise profitably during the season. At the last moment it was decided to postpone the meeting in order that the managers might learn whether the present slump was merely a temporary result of the inauguration of the war tax upon admissions at the same time that Liberty bond payments were being made and monthly accounts at the stores settled, or whether it was the result of a general feeling on the part of the public to practise economy during the period of the war.

In the meantime the managers are proceeding with the plans they outlined at the beginning of the season, producing new plays, building theaters and arranging bookings for engagements here and in other cities. While road companies are being called in in greater numbers than ever before, owing, it is said, more to the lack of transportation facilities than to any sudden decrease in patronage, New York managers are arranging for Broadway engagements with their usual optimism, in spite of the fact that attractions must be particularly meritorious to gain any substantial financial reward here at the present time.

There persists a rumor that as the season grows older managers will put a retrenchment policy into effect, firstly by curtailing their producing activities, and secondly by reducing the salaries of their players. The salary reduction, it is reported, will extend in every direction—from the chorus girl in the back row to the leading stars who count their weekly stipends in three or even four figures.

The Actors' Equity Association has received protests over a proposed salary reduction and in its weekly letter in THE MIRROR of Nov. 17 it advised players to use their own judgment in the matter. The statement read in part as follows: "It is not in the province of our association to tell any actor what he shall or shall not accept as his salary. The most we can do in such a case is to inform members what we may have learned of conditions and leave it to their own judgment, collective or several, as to what they shall do."

MUSICAL COMEDY FOR THE CORT

"Flo-Flo," a musical comedy by Fred de Gresac and Silvio Hein, will be produced at the Cort Theater next month. Louise Beaudet and Leon Leonard will be among those in the company

NO TAX ON TICKETS BOUGHT BEFORE NOV. 1

New Ruling Announced by Mark Eisner Affects Theaters Where Big Advance Sales Were Made

An important ruling upon the war admission tax on amusements is announced by Mark Eisner, deputy collector of internal revenue, which will serve to clear up much of the confusion in regard to collecting the tax.

The ruling is to the effect that all tickets paid for and delivered before November are exempt from tax. It had previously been ruled that subscriptions to the Metropolitan opera, made before November 1, were exempt from the war tax if the subscriptions had been paid for and the tickets delivered. Then the question as to whether this ruling applied to all other admissions bought and delivered before the day when the law went into effect were in the same category, and it has been decided that they are.

The decision affects theaters like the Globe, the Century, the Manhattan Opera House and the Belasco, where big advance sales were made before November 1. People in some instances have gone to the box office of theaters claiming that they bought tickets before November 1 on which they paid a war tax and have asked that the amount of the tax be refunded.

"I was called upon yesterday by the management of the Century Theater," said Mr. Eisner, "to instruct them what they should do in a case where a man claimed a refund of the war tax on seats because he had bought them before November 1. I was informed that there was no record of the sale of the seats which could verify the date of the sale in the Century box office, and so way in which the man's statement that he had bought the seats before November 1 could be checked up. So I told the management of the Century not to make the refund of the tax immediately, but to send the claimant to me and I will require him to make an affidavit to the effect that he bought the seats before November 1, as he states. After he has made that affidavit he can go back to the Century and get a refund of the tax, for which he must give a receipt."

Charlotte Fairchild Photo.

A STAR RETURNS

To the Theatrical Firmament, Marie Doro, as She Appeared in "Barbara"

RED CROSS THEATER DAY

Managers, Actors and Musicians to Give Services Free on Dec. 7

Henry P. Davison, chairman of the Red Cross War Council, has proclaimed Friday, Dec. 7, as National Red Cross Theater Day, when special matinees will be played in theaters throughout the United States and the gross receipts of every performance donated to the Red Cross Fund. Since the entire receipts will go to the fund, no war tax will be collected.

On Dec. 7 managers, actors, actresses, authors and musicians will give their services to the Red Cross free of any expense. And every attraction in New York and the attractions playing throughout the country will play a special Red Cross performance.

Committee heads acting for the theatrical profession comprise Marc Klaw, Captain Charles B. Dillingham, David Belasco, Lee Shubert, J. J. Shubert, Florence Ziegfeld, Jr., Sam H. Harris, George M. Cohan, Archie Selwyn and Henry W. Savage.

A. L. Erlanger and E. F. Albee, in behalf of the theatrical managers' committee, have notified managers to arrange for the special benefit on National Red Cross Theater Day.

RATIFICATION DINNER

Actors and Managers to Break Bread Together Next Sunday Night

Managers and actors will dine together in the Hotel Astor on Sunday night, November 25, and ratify a uniform contract covering the engaging of actors. The United Managers' Protective Association and the Actors' Equity Association agreed several months ago on the contract.

Marc Klaw, president of the Managers' Association, will be chairman, and Francis Wilson, president of the actors' organization, will be toastmaster. Among the speakers will be David Belasco, Lee Shubert, E. F. Albee, Miss Janet Beecher, Daniel Frohman, Edward H. Sothern, Howard Kyle, Florence Reed and Alf Hayman. Sir Johnstone Forbes-Robertson, president of the Actors' Association of London, also is expected to speak.

INTEREST IN THEATRICAL SUIT

A lawsuit that is attracting wide attention is that of Jake Wells vs. the Princess Theater of Nashville, the Majestic Theater of Chattanooga and the Lyric Theater of Knoxville. The suit involves $45,000 and came up in 1912 over a contract that these playhouses had made with a booking agency of the Keith circuit, they agreeing to use only certain kinds of acts of vaudeville. The contention that is being thrashed out in court is whether or not a musical tabloid is a vaudeville act or a musical comedy.

TO STAR IN LONDON

Elsie Janis, who is appearing for a brief engagement in vaudeville, has closed, by cable, a contract with Albert de Courville, the English producer, by which she is to star in London in a play by Haddon Chambers.

EDNA EARL ANDREWS.

Who has been successful as a stock leading woman, is winning wide popularity as the star in "Saint and Sinner," a playlet by Ethel Clifton, now being presented in vaudeville in the West. At the close of her engagement in vaudeville next Spring Miss Andrews will return to New York to appear in the leading role in a Broadway production next season. She is a native of Kansas City.

THEATER SIGNS NOT AFFECTED BY NEW ORDER

Only Display Advertisements Included in Garfield's Policy—Broadway Business Men Protest to Fuel Administrator

The order of Fuel Administrator Garfield affecting the lighting of the display advertising signs on Broadway went into effect on Nov. 15. By the new order display signs are to be lighted only from a quarter to eight o'clock to eleven. The new condition does not affect hotels, cafes and theatres as their signs are not of the display advertising character. As a consequence, Broadway is not as sombre a street as it was predicted it would be under the new order.

At first the theater managers and restaurant proprietors were apprehensive that a curtailment of electric advertising lights would react seriously upon their business, inasmuch as they believed they would not be able to display their signs in those hours during which they consider the greatest crowds are on the street. Their fears were set at rest, however, by an announcement that the order affected only the display of advertising signs.

Through their executive secretary, E. W. Estes, the members of the Broadway Association, which is composed of business men, have protested in a letter to Mr. Garfield. It is the desire of the organization to have the time for electric display extended an hour in order that advantage may be taken of Broadway crowds which are said to be greatest from eleven o'clock to midnight.

The letter to Mr. Garfield is in part as follows:

"The members of this association, composed of the business men along Broadway, desire to co-operate loyally in making effective any order issued by the Government. We do feel that the urgent necessity for this change should not exist, and the result cannot help but be injurious not only to our business interests but to the Government itself.

"When the new tax law went into effect there was an appreciable loss of business in our theatrical district which centers around Forty-second Street and Broadway, and now we fear that this loss will increase with the putting out of the electric light signs and other outside illuminations which made that point the center of attraction for so many hundreds of thousands of people.

"The hour between 11 and 12 at night is about the busiest of the evening because some sixty odd theaters in the section around Broadway and Forty-second Street are being emptied of their crowds.

"If you could amend your order, making the time limit midnight instead of 11 o'clock, there would be less objection to it, less harm done, less business lost, and the Government would be the gainer through much larger collections of war taxes."

PRESENT NEW OPERETTA

Adolf Philipp presented for the first time in this country Jean Gilbert's operetta, "Autolove," at the Yorkville Theater, on Thursday night, Nov. 22. Mizi Gizi plays the leading role.

WOODS BUYS PLAY

A. H. Woods has bought a play called "Two Streets," written by Koby Kohn, a new author, which he will produce the first of next year.

NEW HITCHCOCK REVUE

The title of the new revue at Raymond Hitchcock's Forty-fourth Street Theater will be "Words and Music." Wellington Cross has been added to the cast.

TO PRESENT "THE ASSASSIN"

The Shuberts will present Eugene Walter's latest play, "The Assassin," in Atlantic City on Dec. 27. Later it will be seen in New York.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"The Gay Lord Quex," Worth-While Revival; "Her Regiment," Typical Herbert Operetta; "L'Elevation" Presents Human Triangle Against War Background; "The Three Bears," Fanciful

"THE GAY LORD QUEX"

Comedy in Four Acts, by Sir Arthur Wing Pinero. Revived by John D. Williams, at the Forty-eighth Street Theater, Nov. 12.

The Marquis of Quex	John Drew
Sir Chichester Frayne	George Pauncefort
Captain Basting	Leonard Willey
"Valma"	Rexford Kendrick
The Duchess of Strood	Irby Marshall
Julia, Countess of Cwbridge	H. Beaumont
Mrs. Jack Eden	Louise Drew
Muriel Eden	Violet Kemble Cooper
Sophy Fullgarney	Margaret Illington
Miss Moon	Nella Jefferis
Miss Huddie	Florence Fair
Miss Claridge	Maxine MacDonald
Miss Limbird	Yvonne Jarrette
Morgan	Robert Brinton
A Young Lady	Marion Buckler

If for nothing else the revival of Pinero's "The Gay Lord Quex" was worth while in that it gave John Drew an opportunity to be something more than merely John Drew. A skilful and graceful comedian always, Mr. Drew brought to the role of the profligate aristocrat a subtlety and shading which made the realism of the play especially effective. While Mr. Drew never suggested the offensive old roue that the author intended he acted with a distinction, a certain emotional intensity, a laconic humor that heightened the dramatic, as well as comic, effect of the battle of wits between Quex and the meddlesomely-virtuous Sophy.

Miss Illington was not so fortunate in her impersonation. While she was physically suited to the role of the manicure, she lacked the finish and subtlety to suggest the varied touches of feminine nature of Sophy. When Quex refused to succumb to her blandishments in the garden he only did what every other man with ordinary intelligence would have done in a similar circumstance. The motive for Sophy's actions was too obvious. Her trap-laying device had every suggestion of dull and clumsy conception, and its mechanism, therefore, was always apparent. Indeed, as played by Miss Illington, Sophy appeared less as a clever, complacently-virtuous, gossipy, meddlesome, essentially-honest woman than as a stupid, primitive, unalluring, selfish woman. However, in her biggest scene she brought an emotional power to her role that quite compensated for her neglect to grade her performance in her other scenes.

The third act—that famous act, over which such a theatrical tempest arose twenty years ago—is, of course, the chief reason for the revival of the play. It is to-day as fine an example of cumulative suspense and interest in writing as any in the long catalogue of that other realist and technician, Ibsen.

The play itself, outside of the bedroom scene, gives a frequent impression of tedious artificiality, perhaps, because "The Gay Lord Quex" is not so much a comedy of thought as it is a comedy of character and situation. It is not concerned with any philosophy of life—not even the philosophy of frivolity—but with the manner in which a trained and varied set of intelligences would act under certain circumstances.

The constant conflict of will between Quex and Sophy has, however, a note of humanity which no amount of cynical reflection or worldliness can quite obscure. To watch this conflict—planned on both sides with almost diabolical ingenuity—is worth going to see. And seeing it you can appreciate the difference between amateurish and expert craftsmanship.

The members of the supporting cast, it seemed to us, did not measure up to the requirements of their roles, but in their favor it must be said that there was not any distinct note of reality in the writing of their roles.

"WHAT'S YOUR HUSBAND DOING?"

Farce in Three Acts, by George V. Hobart. Produced by Hobart-Jordan, Inc., at the Thirty-ninth Street Theater, Nov. 12.

Sylvia Pennywise	Clara Mackin
Madge Mitchell	Carol Lloyd
Helen Widgast	Virginia Hammond
Gwendolen Pidgeon	Charlotte Ives
Robert Ridley	Walter Lewis
John Widgast	Hale Hamilton
Charley Pidgeon	Jed Prouty
Beatrice Ridley	Jane Cooper
Tyrus Trotman	Joseph Conyers
Steve	Peter Craig
Keegan	Gus Heege, Jr.
William Hyson	David Adler
Bill	Martin Malloy
Paul Graham	George Vivian

A bright but not brilliant three-act farce, written by George V. Hobart and enjoying the personally inquisitive title, "What's Your Husband Doing," brings back to New York Hale Hamilton in large-sized type on the program. But although Mr. Hamilton is the featured member of a well drilled cast, Jed Prouty, another excellent comedian, is comparatively as conspicuous. This pair of experienced farceurs do much in bringing out the best points of the dialogue, which is often bright and slangily amusing.

The plot of the farce, which offers much honest merriment for those who enjoy this sort of thing, revolves around the situations and confusions that arise from the activities of two divorce lawyers, their wives and their clients. Each of the characters is innocent of the suspicion of infidelity that has arisen in all the camps, but the complications put each man in a compromising situation from the point of view of his wife.

The action, which is laid in the lawyer's office; in the Honeysuckle Inn, a roadhouse on the much maligned Boston Post Road, which numerous playwrights would have us believe is stippled with shady places, and in a Westchester jail, provides abundant amusement even if the machinery of its manufacture is often apparent.

The lawyers' wives are well played by Virginia Hammond and Clara Mackin is both capable and picturesque as an actress too busy to work at her profession. Jane Cooper is charming as a young wife.

"HER REGIMENT"

Operetta in Three Acts. Book and Lyrics by William Le Baron. Music by Victor Herbert. Produced by Joe Weber, at the Broadhurst Theater, Nov. 12.

Colonel Ponstable	Hugh Chilvers
Andre De Courey	Donald Brian
Blanquet	Frank Moulan
Eugene De Merrimas	Sidney Jarvis
Sergeant Sabretache	Frederick Mamatt
Carabine	George Averill
Francois	Frank Meyers
Estelle Duvernay	Audrey Maple
Lisette Berlier	Josie Intropodi
Mme. Guerriere	Paulina French
Jeannette	Norma Brown
Georgette	Cissie Sewell
Fifi	Edythe Mason

One cannot imagine Victor Herbert as the composer of intimate musical comedy. His musicianship is too broad in scope, his sense of rhythm and melody too varied to be confined within the limitations of the most prevalent style of musical entertainment. Therefore, as Herbert will not go to intimate musical comedy, intimate musical comedy must go to Herbert—and completely surrender. It must give way before his crashing, banging ensembles, his fanciful duos and trios, his sprightly orchestral effects, his well-defined moods and ideas of light opera.

In "Her Regiment' Herbert is again true to form. Around a conventional story of military atmosphere—but an atmosphere in which the now curiously unreal picturesqueness of the ante-bellum days prevails—he has constructed musical themes which carry out charmingly, and often hauntingly, the traditionally romantic flavor that is part and parcel of all his work.

There is the familiar hero, scion of wealthy and aristocratic parents, playing soldier incognito in the barracks of the crack regiment There is the familiar heroine, to whom it appears highly piquant to masquerade as her own maid. There is the familiar martinet of a colonel who would defend his easily insulted honor with the rapier. There is the latter's orderly who is the usual obvious bumpkin. Good folk, all of them. And all reliable.

The music provided for these characters is all that is to be expected of Mr. Herbert. Therefore, it is melodious, zestful and appropriately military. The lines of Mr. Le Baron, while not so good as might be expected of him, are representative of a typical American appreciation of romantic life in France. The scenes of the operetta are laid in Normandy.

Donald Brian sang the leading role acceptably, danced in his customary graceful manner, and acted the part of the gentleman private with the right blend of self-satisfaction and humility. Audrey Maple's excellent voice was heard in the heroine's role, and she, too, played with the right feeling. Hugh Chilvers was the ferocious colonel; Frank Moulan had the comedian role.

"L'ELEVATION"

Drama in Three Acts, by Henry Bernstein. Produced by Grace George, at the Playhouse, Nov. 14.

Professor Andre Cartier	Holbrook Blinn
Professor Courtin	Howard Kyle
Louis de Genois	Lionel Atwill
Jules	John Cromwell
Jacques Courtin	Vinton Freadley
Richard	E. John Kennedy
Suzanne Cartier	Grace George
Madame Cartier	Kate Blancke
Germaine Ledru	Esther Howard
Sabine Boutard	Norah Lamison
Madame Gilquin	Alison Skipworth
Odette Hamon	Florence Flynn
Madame De Sauvaige	Florence Wollerson
Blanche	Mabel Knowles

Frenchmen cannot desert their favorite framework, the human triangle, in the writing of plays. Even when war blights the land they continue to use the triangle as the basis of drama, setting it off in timely fashion against a military background. Such is the case of Henry Bernstein in "L'Elevation," which forms the second play of Miss George's repertoire at the Playhouse. He has delved into the usual ramifications of the triangle as we have come to know them and being an expert psychologist of the theater he has brought in the universal note of war as the inspiration and motive for the activities of his leading figures.

"L'Elevation" is a fair example of the manner in which the war has reacted upon Bernstein. While he retains his old skill in devising theatrically effective situations he has plunged into an impenetrable gloom. The note of despair and death is constantly maintained in his play. There is a constant suggestion of irrevocable disaster and the religious philosophy which is temporarily created by war is given prolonged airing.

The spiritual exaltation which comes to sensitive hearts through the sacrifices of war is the basic theme of the play. A young cynical rake, who has gone to the front and there redeemed himself for his past selfishness and looseness of life, is the object of intense love and devotion on the part of Suzanne Cartier. Her husband, a famous surgeon, discovers his wife's liason, but for the sake of co-operating with her in the great cause continues to share his home and administer, with her assistance, to the wounded in the hospitals. Word comes that her lover has been wounded and she arranges to go to him. The husband rebels and attempts to point out the unpleasant position in which such a plan will place her. But to no avail. And as Suzanne pours out her supreme love for the wounded officer, and explains the elevation and nobility to which his soul has been brought "out there," the husband relents from his vindictive plans and shows that if the lover can sacrifice his life—as is probably the case—he can sacrifice his youth and domestic ambitions.

The last act is a hospital scene where the young lover dying, announces his spiritual rebirth and declares his love, while founded on falsehoods, had been consecrated by self-sacrifice and the glory of fighting for France.

Miss George gave a delicate and sincere performance of Suzanne, and her emotional moments were wholesomely free of ranting and unreality. Holbrook Blinn acted the part of the husband with fine restraint, especially in the scene where he showed that his spirit, too, could arise above selfishness and sordid egotism. Lionel Atwill was sympathetic and natural as the lover. Howard Kyle gave distinction to a small part.

"THE THREE BEARS"

Comedy in Three Acts, by Edward Childs Carpenter. Staged by Iden Payne, and Produced by Charles Frohman, at the Empire Theater, Nov. 13.

Christopher Kent	Jerome Patrick
Julius Vanneman	Raz McDougall
Dr. William Henry Forsyth	Percy Marmont
Bateese	J. T. Challee
Sylvia Weston	Ann Murdock
Abbie	Alice Gale
Julie Draper	Margaret Linden

There is something fine about a fanciful point of view, a point of view that offers no criticism of life, save a kindly one, nor probes with the scalpel of analysis into the human heart. It is the stuff of which children's faith is made, and old men's tears—a divine essence, mystic and eternal, that transforms to living sweetness the things it touches. Much of this and of youth in the glow of illusions and age in the ash of them is caught by Mr. Carpenter in "The Three Bears," and presented through the magic lens of humor. How perfectly he achieves it is for personal ascertainment.

The story of this quaint little conceit

(Continued on page 7)

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EXHIBITORS CLEARLY IN THE RIGHT

EXHIBITORS are clearly within their rights in offering an emphatic protest against the fifteen cents a reel levy, through which a number of producers hope to escape the film tax clearly intended for them by the government. The Mutual Corporation, General Film and a few other concerns have recognized the justice of the exhibitors' stand by accepting the tax without a murmur. If picture house managers hold together, as they evidently intend doing through both the Association and the League, the proposed assessment will soon be forgotten.

Manufacturers who talk of the impossibility of conducting a profitable business if they are obliged to pay a tax on negative and positive film, may find it difficult to answer certain passages in the letter recently addressed to them by the president of the Motion Picture Exhibitors' League. This letter states: "It is by no means clear in the minds of exhibitors, although a statement often reiterated, that if you pay this tax you will be forced out of business. Let us say, for example, that 30,000 feet of negative are used in taking the average five-reel feature. This would demand a tax of $75. Let us assume that the average feature uses forty points. This would demand a tax of $1,500, a total of $1,575 for a five-reel feature. Do you mean to contend that it is impossible for you or your producers as business men to save the small sum of $1,575 in the production of a picture, a sum amounting to merely five and one quarter per cent. in a picture costing $30,000 and a much smaller part in a product of higher cost? The exhibitors of the country find it very hard to believe that such is the case."

The foregoing is a plain dollar and cents summary of the situation. A concern that cannot effect this saving in production cost, or one so close to the border line of failure that the tax would be ruinous, is not likely to exist for long under any circumstances. It is a bit incongruous for producers to boast of the enormous salaries paid their stars and of other expenditures mounting high into the thousands, and then to promise failure if they are not relieved of the tax.

Small wonder exhibitors are skeptical about such pessimistic forebodings; small wonder that they are rising in unison against the latest addition to their running expenses; small wonder that they are ready to thank and support producers who are prepared to supply a service without charging more than they can afford to pay.

The tax on film may be excessive; it may be all wrong; but right or wrong, the fact remains—*the exhibitor is not the man to pay it.*

HABIT OF THRIFT REFLECTED IN THEATERS

EARLY election returns indicate the trend of popular feeling. Likewise the first reports from theaters in various parts of the country are a fairly reliable barometer through which to judge the public reception of the theater war tax.

From New York State, from New England, from prosperous cities in the Middle West, the MIRROR has received reports at once disquieting and reassuring—disquieting to high priced attractions and reassuring to motion picture interests. The situation that developed in New York City to such a marked degree during the first week of the assessment appears to be national rather than local in character. Expensive theater tickets are being listed among the luxuries to be discontinued.

Probably the war tax will be blamed, although the real cause for diminishing patronage ante-dates the adoption of the revenue bill, which after all is a comparatively small item. If the truth were known, it probably would be found that the second Liberty Loan, the prospect of more loans within the next year and the almost daily advance in the price of necessities are responsible for empty seats.

Economy is the watchword of America to-day—economy in food, in light, in heat—economy in every department of life. The nation is being scolded for its extravagance and made to understand that all its resources are needed to carry on the war. The country-wide propaganda is gradually cultivating habits of thrift and the thrifty man does not feel comfortable in spending five dollars for theater tickets. Moreover, with transportation facilities hampered and the number of traveling companies curtailed, managers are not being supplied with many attractions that can be correctly termed first class.

It is natural, then, that patronage of the "legitimate" has fallen off and in doing so at least a part of it seems to have landed in the picture house, for reports indicate an increase rather than a decline in the attendance at photoplay theaters. Where entertainment and economy must be combined, the motion picture seems to be the accepted solution. In most photoplay houses prices have been advanced—a necessary move—but not sufficiently to effect seriously the pocketbooks of the great middle class of America.

EQUALIZE THE BURDEN

WHY should theatrical managers expect to be carried to the goal of success "on flowery beds of ease"? In the course of time they don't, or the majority don't. Some expectations expire in the bud. Others fall down, get up and wabble on to the end. A few continue radiant until they quit of their own accord, as many successful men in business do. But the generality live as if the world owed them a living, and when a shadow crosses their path they howl and wonder why they should be subject to disappointment.

They are like the army of General JEFF THOMPSON, of the Confederate cause. THOMPSON was "a fellow of infinite jest." On one occasion after their defeat, THOMPSON's officers waited upon him and suggested that the men be disbanded and allowed to go home. THOMPSON replied, "Every time a cloud comes between the sun and the earth you fellows think God is dead." Some theatrical managers are in the same class with THOMPSON's officers.

Just now there is a line of complaint from Coast to Coast. One groan is on account of the Government tax, which, many managers assert, has cut in on their patronage. They forget that every line of business is sharing its part of the Government's burden—that every day living has been trimmed in quantity, reduced in quality, and every modicum taxed.

In their struggle to escape, they are like the Old Guard after Waterloo whose cry was "Save himself who can." They propose to reduce the pay of those who helped them in every success they have enjoyed. "Let the galled jade wince," is their shout. That is an offset to empty houses.

We have neither seen nor heard that any of the class referred to has thought of the public that is bearing its part of the load by suggesting the shading of the prices in order to hold their old clientele. On the contrary, the public has heard of one manager who advanced his prices, thus adding to the weight of the public—increasing the managerial revenue by reducing the income of those who are taxing themselves to help their country. The secret of burden bearing is reciprocity.

WILSTACH IN MERRY MOOD

FRANK WILSTACH is training for the presidency of the American Humorists' Society. His numerous friends have known him to be the embodiment of good nature, but they have not surmised, we dare say, his humorous possibilities. His affiliation with the playerfolk prompts him, of course, to be a help not only to those who are in the profession, but he is now a big brother to such as aspire to be players. He has a plan by which all who want to act may get there.

The aggregation assembles to get the cue. MR. WILSTACH proceeds to read the list of a number who have made their mark. The list is made up of the names of women famous in the profession. Then we are told that each of these had a little sister, and each little sister longed to tread the primrose path of the big sister. It just happens—or does it happen?—that each one of the little sisters made good, and some went farther than the big sister. Ergo, any little sister whose big sister has become a star may twinkle if she has the longing.

Easy, and very pretty. But here MR. WILSTACH balks, or falls down. He has no big brother on his list. The little brother who has a big brother on the stage asks where he, the little brother, comes in. Then it dawns on the little brother that MR. WILSTACH is joking. Or is MR. WILSTACH only interested in big and little sisters? Has he became inoculated with the suffrage victory of the last election?

PLANS AMERICAN THEATER IN PARIS

George Blumenthal Back of Movement to Entertain Soldiers on Leave

George Blumenthal, well known in theatrical circles, has formulated plans for the establishment in Paris, in January, of an all-American theater with the latest American New York successes for the entertainment of our soldiers and sailors on arrival in Paris or on furlough. The plan, it is declared, has been approved by President Wilson, Secretary McAdoo and the French Ambassador.

A theater seating about 1,500 persons will be rented, and it is purposed to rename it the "Over There." Three performances daily will be given—a comedy in the morning, a drama in the afternoon, and a musical show in the evening—and in that way it is expected to entertain about 30,000 soldiers in a week. A certain number of free tickets will be distributed among our men, and there will also be paid admissions. Any surplus derived will be distributed among the dependents of those incapacitated in service and a percentage will be given to the Actors' Fund.

NEW ATTRACTIONS FOR THEATERGOERS

(*Continued from page* 5)

is of three misogynists, who repair to a camp in the Maine woods to escape the entangling alliances of women. Their serenity of spirit is invaded, however, by a bedraggled young person in bridal dress, who has fled to them, it develops, to escape the attentions of men; and from the moment she announces with infinite naivete, "I know you all; you're the 'three bears'—and *I* am Goldilocks!" the attendant spirit does not flicker to the final curtain.

Despite the similarity of their troubles, the "bears" are most ungracious to Goldilocks, even after her maid arrives and the two take up quarters in an adjacent camp. But gradually the sunshine from Goldi's heart searches and warms their own, so that the last act finds every mother's son of them dead in love with her. It is reserved then for the "little bear" to win Goldi's favor, and this he does quite beautifully.

It is not nice to think what "The Three Bears" might be were it less capably acted. It is a play absolutely dependent upon fine, delicate performance. This it had, particularly, in Ann Murdock's Goldilocks—a marvel of delightfully ingenuous youth, and Rex McDougall's imaginative portrayal of the "big bear." As the "little bear," Jerome Patrick was, perhaps, better than he seemed, which is the perverse way of some parts; while Percy Marmont gave an earnestly sincere performance of the "middle-sized bear."

GREENWICH VILLAGE PLAYERS

"Behind a Watteau Picture," a Fantasy in two scenes, by Robert E. Rogers, with Music by W. Franke Harling; "Efficiency," a Drama, by Robert H. Davis and Perley Poore Sheehan; "The Festival of Bacchus," a Comedy, by Arthur Schnitzler, translated by Charles Henry Meltzer, at the Greenwich Village Theater

Players: Frank Conroy, Harold Meltzer, Eugene Ward, Everett Glass, Edwin Strawbridge, Joseph Macauley, Remo Bufano, Frank W. McDonald, David Pennington, Leonard Brooke, Hal Papham, George Weston, Sydney Carlisle, Fania Marinoff, and Margaret Fareleigh.

Before an audience consisting of merry villagers, whose hirsute adornments in frequent cases were arranged in reverse to the prevailing modes north of Fourteenth Street, and a large representation of society, the Greenwich Village Players, who are located in the community from which they draft their name, opened their intimate and distinctive new theater with a bill of three short plays, that, among other things gives promise of art of decided merit and a lack of the continuous attempt to be naughty. For the artistic manner of presentation and the excellent judgment in selecting capable actors, the credit is due Frank Conroy, the general director of the enterprise.

Charles Henry Meltzer's translation of "The Festival of Bacchus," Arthur Schnitzler's comedy embracing the eternal triangle, was the first play. Although the author has written a piece of keen satire on marital relations—— in the story of the eloping couple intercepted in the railroad station by the woman's husband, who takes in the situation with quick intelligence and reappropriates his wife with easy mastery——, the subtle shadings and delicate humor of the play need interpretation by artists of the highest type. Were the other players equal to Mr. Conroy in the development of a sense of comedy values the satire would have gained in effectiveness.

Of the three plays presented, "Behind a Watteau Picture" will find the widest favor. Fantastic to a high degree, it seems to be one of the most graceful and intelligent presentations of dramatic poetry that has occupied our platforms since "The Bluebird." When the figures in the painting come to life and pass through the gate by which they had been sitting we behold a garden, represented in subdued tones which are in effective contrast with bright costumes, an orange moon and chrome lanterns. A drama of poignant symbolism and deep significance takes place, that is most moving. The garden is presided over by a melancholy Pierrot, and in it he has imprisoned Columbine. He cannot kill the insincere hussy, as he plans to do, her easily bestowed kisses play havoc with his intentions, and when the men, who attempt her rescue from the place of withered roses and penetrating coldness, both die in a duel for her meaningless embraces, the fantasy has deep significance. Sydney Carlisle scores as the melancholy Pierrot, and excellent acting is also done by Fania Marinoff, Margaret Fareleigh, Joseph Macauley and Harold Meltzer. The incidental music by W. Franke Harling is thoroughly charming.

"Efficiency," an original shocker, has received scenic investiture and lighting effects that enhance its worth. The spectator is given a distinct thrill when the kaiser is killed by the resuscitated soldier, whose living parts are merely the means of holding together the automatic inventions by which he, although half wrecked, may return to the trenches as an efficient fighting machine. Mr. Conroy distinguishes himself in the role of the kaiser, and Mr. Macauley, as Number Two-Forty-One, and Eugene Ward, as the professor, give fine performances.

HEARD ON THE RIALTO

The long arm of coincidence stretched out during the third act of the opening performance of "L'Elevation," unassisted by playwright Bernstein, and made a scene between two of the leading characters particularly effective. Suzanne and her soldier lover were making their farewells in the "hospital at Rennes" when he called attention to the indomitable spirit of the convalescent soldiers in the courtyard below, who were marching off to the front to the accompaniment of fifes and drums. Just as the volume of martial music reached its greatest height a regiment marched up Forty-eighth street with fifes and drums playing. The realism of the scene, as a consequence, was made more poignant and dramatic.

Bernstein's "L'Elevation" and J. Hartley Manners's "Out There," the two most significant war plays which have been presented in New York within the last year, are not dissimilar in their basic idea. Both attempt to show the spiritual reaction which war engenders and both have their main scenes laid in a hospital.

Elliott, Comstock and Gest required the huge dimensions of the Manhattan Opera House to present adequately their Arabian Nights spectacle, "Chu Chin Chow." Charles Hopkins, however, holds the view that a little theater—the Punch and Judy Theater, to be exact (capacity 299)—is ample enough for the production of a story from the Arabian Nights. At any rate he is arranging to present one of the best known of the Bagdadian episodes at the Punch and July in October. There will be over a dozen scenes and the cast will include sixty persons.

We know of a manager who is collecting all the letters written to the editors of the daily papers by theatergoers relating to the war tax upon admissions and its effect upon playhouse patronage. The manager in question is seeking the viewpoint of all angles of the theater world in order to arrange the most suitable plan for the continuance of his prosperous business of the past two seasons.

The Kansas City *Star* is authority for a story from London to the effect that James M. Barrie's domestic relations have risen to such a state as to overshadow in fantastic and complicated detail the plots of any plays which the Scotch dramatist has written. The former Mrs. Barrie (Mary Ansell), willingly divorced some seven years ago, and who married Gilbert Cannan, critic and playwright, is seeking the aid of the law to be re-established as the wife of the author of "Peter Pan." The decree of divorce of the Barries was signed in 1909.

While the Great White Way was experiencing its first partial eclipse on Thursday night, Greenwich Village was having its first touch of electric light brilliance. The Village theater has a large display sign which, when in use, penetrates to the furthermost candle-lighted studio in Sheridan Square. At the opening of the theater last Thursday night it attracted many people who watched the arrival of uptown theatergoers in limousines and taxicabs. However, the first-night audience was not wholly composed of people from the roaring Forties and the not inaudible Fifties. There were many residents of the village present, who reflected their civic pride, so to speak, in the hearty encouragement of actor-manager Conroy and his associates.

"Polly's," the village restaurant, which has inspired so much "copy" that magazine editors have held up their hands in anxiety, is benefiting greatly by the opening of the theater. Indeed, the restaurant, which is located across the square from the playhouse, is enjoying a prosperity that has caused the managers of the Italian table d'hôte resorts in the immediate vicinity to redouble their energy to keep their patronage up to former standards.

Historical personages, past and present, are being represented on the stage this season in greater number than ever before. In "Madam Sand" the gallery of stage portraits includes George Sand, Chopin, Heine, de Musset and Liszt. Further down the street in "Hamilton," at the Knickerbocker, are found Alexander Hamilton, Thomas Jefferson, James Monroe, Count Talleyrand and General Schuyler. In "Maytime," P. T. Barnum lends his effulgent personality to a scene. Now come the Greenwich Villagers with a playlet in which the Kaiser is a leading figure.

A FAMILY DISPUTE
Marjorie Rambeau and Donald Gallaher as Brother and Sister in "The Eyes of Youth" Cannot Agree on Domestic Problems.

NEW FAVERSHAM PLANS

Actor May Present Elaborate Shakespearean Festival in Spring

William Faversham has received a cable from M. Ballou, the Parisian representative for Emile de Croissett, author of "The Hawk," which Faversham acted a few years ago, advising the actor of a new play by de Croissett. The new piece is said to be particularly well suited to American audiences and it is possible that the actor will make it his next production in New York. Faversham is also considering the project of an elaborate Shakespearean festival in New York next spring.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Some Observations on the War as It Affects the Motion Picture Business—Harry Raver Turns Back the Pages of History—Book on Salesmanship by an Authority

GENTLEMEN, there is no use dodging the truth. The war tax *has* hurt business. Of course, there is a reason for it. We are only now getting into the war *hard*, experiencing real shortages of real necessities. The natural result is an inclination to lay money away against the puzzling future. But after we get into it *harder*, the little home puzzles of to-day will look simple. They will no longer keep the public out of the quite inexpensive moving picture theater. The public will want to come into the moving picture theater to *forget*. The picture house will be the great recreation center of the plain people. The industry will enjoy its greatest era of prosperity. Frankly, though, I hate to see *any* industry thrive, especially, through such a condition; but then the Kaiser and not the moving picture industry made the war, and most of the extra profits will go back to the Government via the taxes, anyway. I've just read the pessimistic statement of some one that when England "got in" her picture houses filled from the outset—they didn't suffer as ours have been suffering. With all due respect to him, the speaker didn't know what he was talking about. The motion picture houses in England *were* hit at the outset. Only after England was well into the war did their business become anything like normal. The American manufacturers all knew of this condition at the time through their British sales. But after ten months of war those sales had almost doubled. Because the English *plain people* had to be entertained. If American directors want to profit by what the English situation made plain to even careless observers, they will keep battle scenes out of their productions. The flow that is coming to the American picture house the coming year is brought by a *desire to forget the battle field*—for just a little bit!

Above I say that "the Kaiser and not the moving picture industry made the war," and I should add that the moving picture can keep the peace, once it has been established, as no other force can (if you will except the spirit of justice of our impartial President). If a patriotism run riot is responsible for the war-mood of the German people, the moving picture can cure it! Show such a people the joys and sorrows of another people and they will laugh or cry with those people. *They will stop thinking with Nietsche and Von Bernhardi that their best mission is the conquering of those other people.* The screen, through the cosmopolitan nature of its offering, breeds a love of *all* humanity. It is inconceivable that even a Prussian or a Wurtemburger would fail to adore Mary Pickford simply because she was an *American!* I am certain that if the German people had been more mindful of the *international motion picture*, and less mindful of the "Deutschland Uber Alles" propaganda, before the war, the horror that is now upon the world would never have been perpetrated.

I wonder. *I wonder if the Prussian propagandists were aware of this?* The motion picture, with its international character, made very slight progress in Germany before the war, *except the German-made production.* The Prussian drill-masters were never out to teach their subjects *internationalism!* And isn't it possible that the all-knowing Pan-Germans, *the most expert propagandists in the world,* knew the dangers to their cause that the screen constituted as set up in other countries. Why *shouldn't* I suspect this, knowing as I do how *they* have utilized the screen to carry *their* propaganda into the Scandinavian countries since war came and that just yesterday a Berlin course in foreign salesmanship (Germany is going to concentrate on South America) announced the cinema would be the new salesman's *chief* aid—this was the official Government course. At any rate, Mary Pickford and Chaplin and Fairbanks and Petrova and a host of other American screen stars are as beloved in England, France and Italy to-day as any native favorite. Could you imagine any of these nations making such a drive on us as Germany made? Why, the Great West is more familiar to people in Havre, France, for instance, than it is to lots of folks in New York City! Where would an antebellum campaign of "Hate" of the other fellow get off in such countries? The good films of all the world were shown in every land but Germany before the war and *there was a reason!* The Von Tirpitzes had it. If Mr. Wilson would write "Motion Pictures" into the peace terms, he would do more toward a *lasting* peace than any other factor, exclusive of the ideals of tolerance and understanding that he represents, as no one has since Christ.

From Wilson to a mere movie worker is a sad drop, but let us tell of Paul Kimberley. Paul was the best salesman Frank Brockliss ever had. He knew almost every English exhibitor, and the English exhibitors knew and liked Paul's integrity. "You can swear by Kimberley," they would say to his recommendations on the booking value of a picture. He put over some strong advertising stunts, too. I remember some devices he created about six years ago in connection with publicizing of a certain King Baggot picture. They were 'way ahead of their time. You talk of Yankee advertising ingenuity—it had nothing on the methods of Kimberley, who had never seen America up to a few years ago. He worked out his ideas right there in the London fog! Then the war came and with it the best idea of all. Soldiers were continually arriving from the front with crippled persons—but good right arms. Paul asked his exhibitor friends, most of whom were short of operators through the enlistments, if they would employ these crippled soldiers *after they had been made into expert moving picture operators.* The theater men rose to the idea with avidity. So Paul taught his first group of shell-torn boys how to operate a projection machine. That was two years ago. Since then he has "turned out" a thousand expert operators at his volunteer school—gave that many men a means of livelihood and aided that many exhibitors to keep their houses going!

I listen with respect to whatever Harry Raver says, because his path to success has been a real "fighting trail" (apologies to Vitagraph), and in the course of his journey he has come by a knowledge of moving picture facts that is surpassed by no one in the business. He writes me:

"Whoever or whatever you may be, I wish to add my unqualified endorsement of what you write and to commend THE MIRROR in permitting the truth to be spoken by one who is qualified to know whereof he speaks. I have wanted to say so long ere this, but multifarious duties prevented. To-day, however, I have in mind a subject which an 'old timer' like yourself will understand and can therefore analyze with that keen grasp which only a man with a knowledge of past events can appreciate. You will recall that some years ago the Motion Picture Patents Company levied a license tax of $2.00 per week on each exhibitor who used a projection machine bearing a license tag. Upwards of 8,000 exhibitors paid this tax, in addition to film rental charges, while certain 'generous' distributors included the license fee in the rental charges, as the exhibitor believed, and were called 'benefactors.'

"It is a well-known fact, however, that the exhibitor paid the tax, notwithstanding the apparent generosity of the distributor, because the Patents Company received remittances promptly for every exhibitor using licensed service. To-day we have a parallel in the war tax situation and several distributors have succeeded in securing for themselves a great deal of publicity by proclaiming that *they will pay the tax* and relieve the exhibitor's burdens!"

Here Friend Harry lapses into true "Fear or Favor" style and opines:

"'Newcomer' publishers of trade papers and 'latter-day' editorial writers are lauding these 'guardian angels' to the skies and are using their announcements as a basis for editorial attack on those who are honest enough to legitimately add the war tax to the price of film rentals. You know and I know that the exhibitor and the trade paper is being 'kidded to death' by these weak-kneed distributors who are using a subterfuge to keep their business from the toboggan."

But we will not fall for the bait! If the weak-kneed ones have befuddled even the editor to whom our correspondent refers, how, pray, could poor *we* ever deal with it? Besides we think the distributors should take counsel 'mongst themselves and settle the dispute for once and all. Mr. Raver concludes:

"If good old James Chalmers were alive to-day, he would call these quacks by their right name and expose them as they should be exposed. You seem to be the only one left at this writing, and the subject may interest you."

But we don't deserve it. No one writes of picture matters to-day who bears comparison with J. P. Chalmers. Just the same if what Raver says is so, old "J. P." himself couldn't have blown 'em up more magnificently!

We are receiving congratulations on last week's squib on Universal's court fight for the right to take news pictures without first securing the permission of every one who happens to be in range of the camera—barring "persons of the public prominence of the commander-in-chief of an army!" But why congratulate *us*? Why not congratulate the Universal? S. E. V. writes: "It is a fight for the whole industry." But it is more than that. It is a fight as big as the Eighteenth Century one for "free press." It is a fight for "free *camera!*" Wouldn't it be a splendid idea for Universal to announce it to the world as such?

In the office of a buying circuit just forming. To the reporter from the trade paper: "We are going to buy the biggest subjects, if we can get them, of the biggest producers." The reporter left. To the old friend, who asked who the circuit man meant by "the biggest producers": "Oh, such men as Ince, Brenon, Rapf." Rapf? Isn't it a new name? Well, rather. It seems he was a vaudeville producer who started

"THE GRELL MYSTERY" (Vitagraph)
New Production Featuring Earl Williams

Lumiere, N. Y.
HELENE CHADWICK
With Astra-Pathe Photoplays

as a picture one just a year or two ago. But he had faith in the future of the independent "big features." Spent what Reel Row calls "real money" on them. Got high-priced stars like Warwick and Florence Reed and put them out in high-priced stories with expensive settings. Cost totals so high that he could earn but small profit on sale, but he persisted in this course. Result is that his work has the quality tag and buyers negotiate with him before he has a production completed.

It has come at last. A book on film salesmanship. Every line has had its treatise on selling but the movies. And yet film salesmanship is a highly specialized art, and a very important one—just a *few* millions of dollars a year of celluloid—with sprocket holes!—are bought and sold. To think that it took busy M. H. Hoffman to give us this book—the last man you'd expect it from when you think of his Foursquare activities! The first man, when you feel that you want a work like this to be written by an *authority*. For "M. H." has been right through the selling game. First in New England, and then in New York. A little while after he came to New York his concern made him manager of *all* exchanges—which was recognition with a vengeance! But Hoffman's market insight told him his concern's regular product was doomed and that features were in call. Somehow the concern couldn't see it, so "M. H." went into the feature business for himself. After nine months of it, he has a long list of 'em. And the joke is that just yesterday his old concern decided that Hoffman was right and commenced to specialize on features!

John Freuler has lost his calm for once—his dander is up and he's hit the vengeance trail! Some years ago his distributing concern earnestly entered into contracts with a well-known producing concern for the distributing rights to the latter's product. Sole rights, say the Freuler lawyers. Here the story becomes real romance. The producing concern had in the casts of the pictures delivered to the distributing concern several hundred-dollar-a-week men and women who gave nice performances in their various roles. Not unusual performances—then. With time, though, these actors developed into box office names of the biggest calibre. Just announce them in front of your house and the people flocked in. The actors got past the hundred-dollar-a-week stage. Into the *thousands* class. We exhibitors are glad to pay, for these people make money for us. Just the other day the concern that originally produced them re-issued the early productions. Of course, the call for them was immense. Here is where J. R. Freuler started to wonder where his distributing concern came in. Hadn't they sole sales rights to these pictures, issues or re-issues? The contract seemed to say so. So, beware—J. F.'s dander is up! Twice before he has had to hit the trail for bear. Five years ago when the old Motion Picture Distributing and Sales Company didn't give him a square deal. Result: the Mutual. Two years after that affairs in the Mutual didn't just go to suit him. Result: J. R. Freuler, president. I'd hate to have J. R. F. on *my* trail!

Mention of the old Old Distributing and Sales Company reminds me that back in the reign of Herb Miles was a smiling, aggressive office manager. Miles had had this chap with him at Miles Brothers' famous film exchange, and brought him to the Sales Company because a dynamo was needed in that particular niche. A little later the young chap left to produce a picture that had Nat Goodwin in it. I don't remember the exact fate of this venture, but it was quite a time ago and I recall that people said the young fellow was crazy to put a high-priced stage star in a moving picture. Discouraged, the young man finally "blew" New York and the producing field, and set up an exchange in Chicago. The Central Film Company out there—his—became the most active feature exchange in the field. At least a third of the big features offered on the open market were purchased by the young man for his concern. So, heartened by his western success, the dynamo has gone back to the producing side again. His first film is a feature with Charlotte, the best known skater in the world. I wish the young man success. His name is Spanuth.

His name used to be Joseph W. Farnham. To-day the trade papers print it as "Farnum." Did Joe change his name, or is it the trade papers' error?

Last week we said that an ideal license chief for New York would be a moving picture man who had had experience in public office. Didn't it look as if we were just about to name an "ideal" one? Well, we were. We had written down John F. Skerret as the man. Two days later the editor, reading the proofs, learned of Mr. Skerret's death. The reference was deleted. Death directed the blue pencil.

DIRECTING MISS NORMAND

Tucker Engaged to Make Third Mae Marsh Picture

Goldwyn Pictures Corporation announces that George Loane Tucker, one of the foremost directorial factors in motion picture work to-day, has been engaged to direct Mabel Normand's second Goldwyn picture. Work on the new production will be begun at once. Its title and the make-up of the cast have not yet been made public.

Mr. Tucker attacks his new task with a record of Goldwyn achievement behind him. He has just completed the direction of Mae Marsh's third Goldwyn production, "The Cinderella Man," from the highly successful play by Edward Childs Carpenter, and those who have seen it are of one accord in the opinion that it reflects the refinements of his skill as has, perhaps, no other picture.

"The Cinderella Man" enjoyed a long run at the Hudson Theater three years ago and offers screen opportunities of an unusual sort.

BEST FICTION MATERIAL RAISES STANDARD OF MOTION PICTURES

Productions of One Company Cited as Illustration of Upward Trend of Screen Entertainment

The question as to the advancement of the motion picture in these times is best answered by a consideration of some of the many and varied offerings of the leading producers during the past few months, or which are under way for future release by these companies. That the screen has come into its own, commanding the best material, receiving the recognition and respect of the greatest modern writers for both the stage and the printed book, is evidenced by a glance at some of the best productions.

Paramount has offered recently the following examples: "The Sub-Deb" stories, by Mary Roberts Rinehart, with Marguerite Clark in the leading role; David Graham Phillips's "The Hungry Heart," with Pauline Frederick; "The Varmint," by Owen Johnson, with Jack Pickford and Louise Huff; "Hashimura Togo," by Wallace Irwin, starring Sessue Hayakawa; "The Mysterious Miss Terry," by Gelett Burgess, with Billie Burke; "Seventeen," by Booth Tarkington, starring Pickford and Huff; "Freckles," by Gean Stratton Porter, with the same stars; "Arms and the Girl," by William Harris, Jr., starred in by Billie Burke.

In the making, or soon to be released, may be mentioned: "Tom Sawyer," by Mark Twain, with Jack Pickford as Tom; "Mrs. Dane's Defense," by Sir Henry Arthur Jones, starring Pauline Frederick; "The Fair Barbarian," by Frances Hodgson Burnett, with Vivian Martin; "Believe me, Xantippe," with Wallace Reid, from the Harvard prize play by Fred Ballard; "The Eternal Temptress," by Mme. Fred de Gressac, with Lina Cavalieri; "Nan of Music Mountain," by Frank Spearman, as a starring vehicle for Wallace Reid; "The Judgment House," by Sir Gilbert Parker, with virtually an all-star cast; "The Land of Promise," from the play by W. Somerset Maugham; "Eve's Daughter," by Alicia Ramsey, both starring vehicles for Billie Burke; "Jules of the Strong Heart," with George Beban, from a story in *Collier's;* "Ramrod Jones," with Wallace Reid, by Dana Coolidge, etc., etc.

Artcraft has offered Robert Hichens's story, "Barbary Sheep," in which Elsie Ferguson made so splendid a screen debut; "The Rise of Jennie Cushing," with the same star, by Mary S. Watts; Eleanor Gates's "Poor Little Rich Girl," with Mary Pickford; and will soon release "The Little Princess," by Frances Hodgson Burnett, with Miss Pickford in the leading role. It has featured George M. Cohan in "Seven Keys to Baldpate," by Earl Derr Biggers, and in "Broadway Jones," Mr. Cohan's own play.

These are but a few, comparatively speaking, of the series of exceptional productions, but they are sufficient to prove beyond question that the screen is no longer a mere dumping ground for poor trash or a *dernier ressort* for worn-out writers, as some critics have said. The scenario department of the Famous Players-Lasky Corporation, headed by Robert MacAlarney, is constantly in search of new material, but there is no dearth of excellent and adaptable plays from the legitimate stage and stories from the best works of fiction.

YEAR'S PROGRAM IS NOW COMPLETE

Full Schedule of World-Brady Pictures Ready for Exhibitors—Kitty Gordon and Other Stars

The official release sheet of World-Pictures Brady-Made is now issued for the remainder of the current year, as follows: Nov. 19, Ethel Clayton in "Easy Money"; Nov. 26, Kitty Gordon in "Her Hour"; Dec. 3, Montagu Love and Dorothy Kelly in "The Awakening"; Dec. 10, Carlyle Blackwell and Evelyn Greeley in "The Good-For-Nothing"; Dec. 17, June Elvidge in "The Tenth Case"; Dec. 24, Madge Evans and Henry Hull in "The Volunteer"; Dec. 31, Kitty Gordon in "Diamonds and Pearls."

Miss Gordon's early play of this series, "Her Hour," was written by Raymond Schrock and directed by George Cowl, while her second contribution to the list, titled "Diamonds and Pearls," was produced under the direction of George Archainbaud. For "The Awakening," directed by George Archainbaud, Dorothy Kelly, a very well known screen actress, was specially engaged as co-star with Montagu Love. Mr. Blackwell himself discovered a play suitable to his requirements in "The Good-for-Nothing," and rewrote portions of the story, introducing certain highly picturesque incidents from his own life. Miss Clayton's most recent picture play, "Easy Money," was written by Gladys E. Johnson, and directed by Travers Vale, while George Kelson was the director of Miss Elvidge's screen drama, "The Tenth Case."

"The Volunteer," in which Madge Evans and Henry Hull are co-stars, is from Julia Burnham's story, the scenario having been made by Virginia Tyler Hudson, with the direction in the hands of Harley Knoles.

A formal announcement of World-Pictures Brady-Made to follow the beginning of 1918 may be expected shortly.

HELEN HOLMES
"The Lost Express" (Mutual)

GOOD OFFERINGS TO OFFSET APATHY AMONG SCREEN PATRONS

Goldwyn Relies on Coming Releases to Assure Full Houses—Special Productions Going Well

Whenever any temporary condition arises in screenland to make the public hesitate about spending its money for amusements—and the picture industry is bridging such a period at the present moment—there is always one sure way to stop picture devotees from counting the pennies.

That remedy is: Give them good pictures.

Good pictures are the cure-alls for either loss of interest or streaks of frugality.

Goldwyn Pictures Corporation is fortunate at this season of the year in having as its next four releases pictures of peculiarly accented strength and appeal. And in between its own four productions Goldwyn gives exhibitors the opportunity to book in the open market special productions, the distribution of which it controls.

These are Goldwyn's own releases:

November 18: Madge Kennedy in "Nearly Married," by Edgar Selwyn.

December 2: "The Auction Block," by Rex Beach.

December 16: Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter.

December 30: Mary Garden in "Thais," by Anatole France.

These are the special productions now ready for immediate release:

George Loane Tucker's presentation of Hall Caine's "The Manxman."

Ira M. Lowry's production, "For the Freedom of the World," by Capt. Edwin Bower Hesser.

And in addition there are the lively Marie Dressler comedies, the second of which entitled "Fired," will be released throughout North America on Dec. 2.

So great was the success of Madge Kennedy in Margaret Mayo's "Baby Mine" that many exhibitors beginning their Goldwyn booking with Edgar Selwyn's comedy drama "Nearly Married" have stipulated that they must also play Miss Kennedy's first picture.

"The Cinderella Man" promises to be the best Mae Marsh picture, and being released as a Christmas offering its popularity will be assured.

Naturally the screen debut of Mary Garden in "Thais" on Dec. 30 will be one of the big events of the year in motion picture affairs. "Thais" is rapidly being completed and prints will shortly be shipped to the Goldwyn offices in the United States and Canada so that exhibitors may see it weeks in advance of its release. As previously announced, this notable production is given to all Goldwyn contract customers at regular prices, and in addition Goldwyn protects its regular contract patrons by declining to let any other exhibitors rent this picture singly and derive from it benefits and profits to which the loyal Goldwyn exhibitors are entitled.

Rex Beach's picture, "The Auction Block," is now ready for distribution and it promises to exceed in popularity any of the previous Rex Beach productions, "The Barrier," "The Spoilers," or "The Ne'er-Do-Well."

"For the Freedom of the World," Ira Lowry's big picture, is making booking records with encouraging rapidity. It is interesting to note that within forty-eight hours after its premiere in Philadelphia, where it played to capacity business, this picture was booked in more than two score Pennsylvania, Delaware and New Jersey houses.

FANNIE WARD WORKING

Fannie Ward, the Pathe star, has already started work in the Astra Studios on "Innocent," the George Broadhurst play produced by A. H. Woods, which enjoyed success in New York, and on the road some seasons back. "Innocent" ran at the Eltinge Theater for six months with Pauline Frederick as the star. George Fitzmaurice is directing the picture, which will be one of the Pathe plays.

HUMOR AND PATHOS

In "Over the Hill," the Pathe Gold Rooster play for Dec. 9, Gladys Hulette appears in another five-reel feature of the kind she delights in, a kind in which she has few equals, a young girl story where humor and pathos are delightfully mingled.

INDISPENSABLE

The Mirror is indispensable to anyone interested in Motion Pictures and the Stage. The high excellence of its reviews and its value as a news sheet are unquestioned and unmistakable.

Frederick D. Anderson,
Denver, Colo.

F. C. QUIMBY IS SALES MANAGER FOR PATHE

Veteran Picture Man Assumes Entire Charge of Pathe's Sales Force—Record of Achievement

A Pathe announcement this week contains news of the creation of a new position, that of sales manager, and the appointment of one of the best known salesmen in the country, F. C. Quimby, to the post. Mr. Quimby knows the Pathe organization from the ground up, there being few if any of the present sales force who have been with the company longer than he. He was special representative in charge of the Pacific Coast offices when he left Pathe recently to take a very responsible position with the First National Exhibitors' Circuit.

He now returns to take active charge of the entire Pathe selling organization, and it is understood that this Pathe sales efficiency is in no small measure due to Mr. Quimby's work in the West, his ideas, which he put in practical and successful operation, having been adopted throughout the country.

Mr. Quimby has had four years in the newspaper business and for four years he managed his own theater. He has been six years as exchange man and division manager. He knows advertising and the practical exploitation of the picture. He is the kind of man who can take his coat off and go out and actually put a picture over for an exhibitor. He has done it time and again, and his idea is to train the entire Pathe sales force till every man in it can do the same thing.

There are four cardinal principles of business to which Mr. Quimby will devote his time, attention and energy:

1. The running of each and every department in each and every exchange on a clean practical business basis.

2. Following to the letter Pathe's policy of courtesy in the conduct of an office.

3. Co-operation of a really practical kind, between home office, exchange, exhibitor and newspaper.

4. An efficient and sincere investigation of any possible complaints and troubles that might arise either within the sales organization itself or between the sales force and its customers.

J. A. Berst, vice-president and general manager of Pathe, known throughout the trade for his conservative methods and clear vision, issued the following statement to the organization:

"F. C. Quimby, formerly one of our branch managers and more recently Northwestern division manager, has been appointed sales manager. Mr. Quimby will assume active control of the sales department in the very near future. The appointment of Mr. Quimby, in line with Pathe's policy of promotion from the ranks, is a reward for conscientious service in the Pathe organization, during which he has shown himself to be a capable manager, with a keen appreciation of the value of advertising and executive ability of a high order."

MARY GARDEN IN "THAIS"
Coming Goldwyn Production of Anatole France's Novel.

Bangs, N. Y.
EDWARD EARLE
With Vitagraph Productions

PEGGY HYLAND IS AMONG PATHE STARS

English Actress Is Completing Work in "The Other Woman"

Peggy Hyland is revealed as a Pathe star in the news that she is completing a five-reel feature at the Astra studios. This is an adaptation of the A. H. Wood's stage success, "The Other Woman."

The production is under the supervision of Albert Parker, a new Astra director, and it is expected to prove one of the best five-reelers of the year. The leading man is Milton Sills, who played opposite Irene Castle in "Patria."

It is understood that this picture will be characterized by an entirely new system of lighting and photographic work and other novel ideas which have been carefully worked out with remarkable results. Two studios have been used in making it in order to obtain the desired effects.

Peggy Hyland in "The Other Woman" will, it is reported, be seen on the Gold Rooster feature program. The other Gold Rooster stars at present are Gladys Hulette and Baby Marie Osborne. Irene Castle, Pearl White and the stars recently signed by Pathe, Fannie Ward, Bessie Love, Bryant Washburn and Frank Keenan, appear in Pathe plays.

FOR CHRISTMAS SEASON

Goldwyn's "The Cinderella Man" Is a Timely Attraction

The release of the new Goldwyn production, "The Cinderella Man," starring Mae Marsh, which has been set for December 16, has been well timed for holiday showing at first-run photoplay theaters, the nature of the story making it particularly adaptable to feature purposes during the Christmas and New Year period.

Importance of the holiday note to motion picture exhibitors throughout the country cannot be over-emphasized, for the Christmas period is notoriously slack for theaters, the money of the public being devoted to gifts rather than to theatergoing; and special inducements are required to keep up the average of patronage. In "The Cinderella Man" the entire action takes place during the Christmas season; and it is full of holiday decoration, Christmas cheer and good will to men. It is timely, therefore, and appropriate.

TRIPLE ATTACK IN CAMPAIGN OF PARAMOUNT AND ARTCRAFT

Magazines, Newspapers and Electric Signs Are Mediums Used in Creating New Business—Reaching Small Communities

The triple method of attack, so to speak, in the Famous Players-Lasky Corporations' great drive for Paramount and Artcraft Pictures through the magazines, newspapers and electric signs, is serving to blanket the entire country with the story of these productions, according to a statement issued this week from the offices of the organization.

When the campaign was opened in three hundred newspapers in the United States, says the statement, it was easily estimated that approximately 30,000,000 readers would be reached. The large display advertisements carried in these papers, in practically every city of more than 75,000 population, told the story of the excellence of Paramount and Artcraft Pictures. The exhibitors were not slow to see the immense advantage accruing to them directly through this drive and in hundreds of instances have coupled up their own local advertising with that of the organization, using the trademarks supplied by the exchanges and otherwise bringing to the attention of the readers the fact that they were showing the very attractions alluded to in the big announcements. They are also showing the identifying trademarks on their screens and in their lobbies.

Reaching Small Communities

This was not enough, however; it was necessary to reach the population of all communities down to the smallest and so the great national magazines were invoked to carry the news of Paramount and Artcraft Pictures to them. It was ascertained by compiling statistics that in these smaller communities there was scarcely an instance where the magazine circulation was not in excess of the number of families actually residing in the town. The life of a magazine is almost unlimited. In lesser towns, or those remote from the great centers, periodicals pass from one to another for months at times and are read and reread from cover to cover, including the advertisements.

The attractive nature of the advertisements of the Paramount and Artcraft Pictures invite reading, and thousands of persons to whom a motion picture hitherto has been simply a motion picture, are taught thereby to look for and recognize the Paramount and Artcraft offerings, realizing that to substantiate and make possible so great and costly a campaign, the product must be good. Not only regular photoplay patrons but great numbers of persons who are either desultory picture-goers or who have never gone at all, are reached through this method.

Paramount and Artcraft advertising is being carried in *The Saturday Evening Post, Ladies' Home Journal, Pictorial Review, Woman's Home Companion, Delineator, Ladies' World, Cosmopolitan, Hearst's, American, Metropolitan* and *McClure's*. The increase in publicity in the papers for Paramount and Artcraft Pictures, as a result of the campaign, continues, and frequently, whole pages are being devoted to news or pictures of these films.

Creating New Patrons

It is not too much, according to the belief of the Famous Players-Lasky Corporation, to say that if twenty-six to thirty million newspaper readers will see the advertising in the million dollar-campaign, that another audience even greater will be reached by the magazine crusade. The result of all this, as the statement explains, is to create new screen patrons, to make regulars out of intermittents, and to cause all of them to ask for and look for Paramount and Artcraft Pictures.

Obviously, the exhibitor who does not exhibit these pictures is going to be hard put to find means of attracting new business or even retaining his old. Therefore, the showmen who have not yet realized the true quality of Paramount and Artcraft Pictures, must be shown. They must be made to realize that a million dollars is being spent to bring patrons to see these productions and that unless they are exhibiting them, they are losing a great opportunity.

The Famous Players-Lasky Corporation has unbounded faith in the exhibitors of America. It has seen the business develop from its humble beginnings to its present magnitude, and, with gratification, has noted the growth of the showmen in a parallel degree. If it had not this faith it would scarcely undertake the enormous expenditure involved in this campaign to directly aid exhibitors. Thus far, concludes the statement, the results have in every way justified the confidence expressed in the undertaking. The press, magazines, public and exhibitors have alike given every indication of their appreciation of what is being done. A mutual confidence, long ago established, is being strengthened.

FROM LOCKE'S NOVEL

"Stella Maris" Is Chosen for Next Mary Pickford Picture

Following her current release, "The Little Princess," Mary Pickford's new Artcraft picture will be "Stella Maris," it was announced last week by Walter E. Greene, president of Artcraft Pictures Corporation. Work on this play has already been started at the Hollywood studio.

"William J. Locke's story, 'Stella Maris,' was recently selected for Mary Pickford as her next Artcraft offering," said Mr. Greene, "and it should prove another triumph on par with 'Rebecca' and 'The Little Princess.' The story is a gripping one and by strange coincidence, Locke's conception of his heroine is exactly the type of Mary Pickford, curls and all.

FRANCES MARION AND MARY PICKFORD
Unconventional Photograph of Star and Her Scenario Writer

RIDICULOUS RULING BEING CONSIDERED

St. Louis Aldermen Threaten Exclusion of Children from Theaters

The Board of Aldermen of St. Louis has under consideration the adoption of a motion picture ordinance intended to prohibit the admission of young people under sixteen years of age to exhibitions of motion pictures which depict abduction, elopements of married persons, mock marriages, white slavery, murders, robberies and the interiors of questionable resorts. The ridiculousness of this measure is indicated by recent remarks of Orrin G. Cocks, advisory secretary of the National Board of Review of Motion Pictures.

He has pointed out to officials in St. Louis that such an ordinance would "exclude from the screen such famous stories as George Eliot's 'Adam Bede,' Hawthorne's 'Scarlet Letter,' 'The Silence of Dean Maitland,' 'Tess of the Storm Country,' Hall Caine's 'The Manxman,' because they depict seduction; Ibsen's 'Doll's House,' which deals with the elopement of married persons; Dickens's 'Oliver Twist'; some of Scott's Tales; Shakespeare's 'Macbeth,' 'Hamlet' and 'Julius Caesar'; many Indian and frontier tales where courts of justice have not been established; war stories; the shooting of men by the police and countless historic and classical stories, because they deal with the theme of murder.

"If films showing robberies were affected, it would include photoplays such as Hugo's 'Les Miserables,' 'David Crockett,' 'Oliver Twist'; and fairy stories like 'Jack and the Beanstalk,' 'Snow-White and Rose-Red,' and 'Aladdin and His Wonderful Lamp.' Public robbery would include stories attacking profiteers in war and plunderers of the public, illustrated by such a splendid theme as that of the food distribution film, 'The Public Be Damned.' Many innocent comedies would come under this head. 'Bab's Burglar,' 'Seven Keys to Baldpate,' and one of the best pictures presented of the reformation of a criminal, called 'Blind Justice' would be banned under the heading of 'Burglary.' High finance and Wall street could no longer be a subject for films if embezzlement was a theme to be avoided. If you were to eliminate thieve's resorts again you would have to cut out 'Oliver Twist,' 'Robbin Hood' and Stevenson's 'Treasure Island.' The literal enforcement of such an ordinance would be absurd.

JULIETTE DAY
American-Mutual Star

"EVE'S DAUGHTER" FOR BILLIE BURKE

Late Stage Success of Grace George's to Be Paramount Star's Next Vehicle

It is seldom, even in the modern annals of the motion picture world, when up-to-dateness is concomitant of success, that a play that has just been presented on the stage is being translated to the screen simultaneously with its metropolitan run. This, however, is the case with "Eve's Daughter," which has just concluded a successful period at the Playhouse, New York, with Grace George in the leading role, and which is being produced for Paramount release with delightful Billie Burke in the star part.

James Kirkwood, director of many famous pictures, has been specially engaged to direct the production for Paramount. Margaret Turnbull has adapted the play, by Alicia Ramsey, for screen purposes. "Eve's Daughter" was presented in three acts, and had its premiere in New York, Oct. 13. It is believed that the role of Irene will prove admirably adapted to Miss Burke's qualities as an actress; she will be surrounded by a capable company of players and with a production of the most sumptuous character.

In its review of the play, THE DRAMATIC MIRROR, said: "The fortress of 'Eve's Daughter' is its close proximity to truth." This may, perhaps be taken as the keynote of the piece, for it is of such calibre that it can be easily understood and yet, by its very faithfulness to life, compel the admiration and applause of the spectator. It offers an example of the feminine black sheep who follows the primrose path almost to its bitter end."

NIPPON ON SCREEN

John Luther Long, Pierre Loti, Lafcadio Hearn, and other writers of Oriental countries, have told the world much of the charm, beauty, and mystery of Nippon, but it remains for Burton Holmes, in the ninety-first release of the Paramount-Burton Holmes Travel Pictures, to introduce his followers to the pictorial beauties of that modern fairyland.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Audiences Demand Good Music with Motion Pictures—Praise for Rialto Orchestra—Question as to Who Was First Film Organist—New Programs Suggested

BY MONTIVILLE MORRIS HANSFORD

IT may be that I have harped on ideals in my writing of picture playing, but in recent conversations with players I have found that they, too, have ideals. And sometimes their managers won't let them put new ideas into practice. A prominent organ man told me last week that motion picture audiences were tired of hearing the hurdy-gurdy type of music as an accompaniment to pictures. The Rialto orchestra is doing splendid work as an accompaniment to the feature pictures at that house. There is no doubt about it, an orchestra is a hard proposition to handle with a picture, unless the music is in perfect accord and time with the action. However, I am glad to see that there has been much improvement in this line, even in the last year. This question should be one for the producers as well as for the musical director. A film that is cut up into short jerky sections cannot be well played musically. The music, if changed often, will also be jerky. I have often contended that a well produced picture is an easy one to program. There ought to be a logical working out of the film as well as the music.

Who Was the First?

There is some question as to who was the first film organist. Rollo Maitland, in a last summer's address at Springfield, Mass., claimed that he stood a good chance of being the first. But Arthur Depew of the Strand also claims that honor. He played for films at Wanamaker's famous auditorium quite a number of years ago. I am going to look into this matter and try to get a few dates together for comparison. I am ready to hear from anyone on the subject. It is a nice question and ought to be settled. Priority in such matters means a great deal to the player, particularly to the one who was first at the game.

The musical program at the Strand last week included Rossini's Overture, *The Siege of Corinth, Phaeton,* Saint Saens; Second movement of the Symphony No. 3, by Raff, and the Dance of the Hours from *Gioconda.* Helen Scholder gave a cello solo, a Liszt *Rhapsodie* arranged by Pepper. Herbert Waterous sang Speak's *On the Road to Mandalay* in splendid style. At the Rialto the Overture was Massenet's *Phedre.* Mary Ball sang Cadman's *From the land of the sky blue water,* with an effective setting by Mr. Rothapfel. Gaston Dubois, first cellist of the Rialto orchestra, played *Kol Nedrei.* Particularly effective was the orchestra's playing of the Dvorak *Largo* during a scenic of great beauty.

Music Albums of Value

Seekers after picture music will find several albums very useful: Ganschals, Ten Pieces, published by Hatch. This book contains titles like *Chimes, In twilight, Mountain Bells* and *My love star,* all good for lyric work. The twenty-four Negro Melodies arranged for piano by Coleridge-Taylor are all excellent. This collection contains the famous *Deep River,* and also the *Bamboula Dance,* a fascinating movement. By him is an African suite, and *An imaginary ballet,* this latter being an unusual set of small ballet numbers. Homer Grunn has a *Desert Suite;* Helm has written a set of *Summer Scenes,* published by the Boston Music Co. Mr. Brigham of the Strand called my attention to Arthur Bird's *Sketch,* arranged for the organ and published by Schirmer. This is a fine little composition and not difficult.

"The Little Princess" (Artcraft)

This picture will require several oriental themes. Open with the *Persian March,* Strauss, or the *Temple Bells,* Finden; either is good. As Mary Pickford is shown, a few measures of Chaminade's *Pierrette* may be played, or either of the above can be continued, suiting tone to action. At cue "My Daddy" change to *Orientale,* Cui. At title "Miss Minchin's School" use *Serenade,* Titl. Play through to clock showing seven, then change to *Album Leaf,* Huss. At title "But time is a healing balm" play the waltz from Hansel and Gretel, Humperdinck. At title "The drudge of the school" play *Serenade* again. At title "Midnight" use a short mysterious measure or two, and then back to *Orientale,* Cui. After the cue "Go, brother" play Friml's *Egyptian Dance* softly until title "Ali Baba borrows a measuring cup," then the *Orientale* again. At title Cassin following Ali Baba, change to the *Orientale* by Seeboeck, playing until cue "Out, Ostrich" then the Breil No. 6. At cue "As he is a married man," play few measures of *Valse Bleue,* Margis, then *Orientale,* Cui, again.

At the dance before Ali Baba, use the *Egyptian Dance,* working it up until the stab, then a crash and a few second's silence, then the *Orientale,* Cui, very softly. At title "The first crimson and gold of autumn" play *Little Waltz,* No. 3, Cyril Scott, until the cue "Has Sara Crewe a black frock?" then *Serenade,* Titl, again. At cue "Your father is dead," play the old song *Daddy,* Behrend. At cue "You are not kind" go into soft movement, like Hauser's *Cradle Song,* or continue Daddy. Be sure to play the latter as Sara and Becky are alone. Go back to the *Cradle Song* at title "To Sara the terrible months that passed," and at cue "Never open a door too quickly, Becky," play *Dancing Doll,* Poldini. As they enter room, use the *Serenade,* Titl. At title "With the Xmas holidays" play Herbert's *Al Fresco,* following action, and continuing until cue "Come and watch from my attic window," at which play a few measures from Breil No. 6, as action demands, going into agitato as they sit at the table. If desired, Daddy can be repeated as Sara is taken in hand by Mr. Carmichael, and as the children are shown the Xmas tree, *Al Fresco* can be played to the end.

"The Rise of Jennie Cushing" (Artcraft)

This film was opened at the Rialto with *Annie Rooney,* played by the hand-organ. At title "Other missions taught Jennie" change to *Song without words,* Davidoff, until cue "Listen to me" then agitato at fight. At title "The grist of the Law Mills," use *Flower Song,* Lange. At title "So for three years the Reformatory" play *Pierrette,* Chaminade. At title "Jennie took charge of the Doanes," play *Shepherds all and maidens fair,* Nevin, until title "Just across the way," then change to *Songe d'Automne,* Joyce. At title "Into the world alone," use *Love Song,* Porter, and play softly. At title "For a year Jennie fought the city's odds," then back to *Songe d'Automne.*

As Jennie picks up flowers, play either *Meditation* from Massenet's *Thais,* or Gounod's *Ave Maria.* At title "As though inspired" continue the *Ave Maria,* and at title "The fruits of inspiration" change to *Songe d'Automne.* At title "In distant America," change to *Crescendo,* Lasson, and at title "The fame of his brush," change to *Song without words,* Saint Saens. At cue "Don, I love you" use the *Ave Maria* again softly. At title "In times of desolation" play the *Marche joyouse,* Jeffery, until title "Her Alma Mater," then the *Crescendo,* and at title "Primrose Farm" play the *Marche joyouse* until Don enters, then the *Ave Maria* to end.

MARGUERITE CLARK IN "BAB'S MATINEE IDOL"

Third "Sub-Deb" Picture Said to Be Funniest of Trio Thus Far Released

What the French so aptly describe as *contretemps* render the forthcoming "Bab's Matinee Idol," a Marguerite Clark picture from Paramount, highly diverting production. It will be released Nov. 26. This third comedy in the "sub-deb" releases, filmed from Mary Roberts Rinehart's stories in *The Saturday Evening Post,* is believed by those who have seen it in the course of production to be the most laughable as well as the daintiest of the trio. Both its predecessors, "Bab's Diary" and "Bab's Burglar" have served to set an entirely new standard in film comedy of the polite sort.

Public, press and exhibitors have unanimously agreed that there has never been anything more perfectly suited to Miss Clark's talents and charm than the "Bab" pictures. J. Searle Dawley, who has directed Miss Clark, has staged all three.

A PRETTY SCENE FROM "LOVE LETTERS"
Paramount Picture Starring Dorothy Dalton

COLORED PROCESS IS GIVEN FIRST TRY-OUT

American Cinekrome Corp. Shows Pictures in Natural Hues

The American Cinekrome Corporation recently presented for the first time, to the motion picture press, miscellaneous scenes made by the Cinekrome patented process for producing motion pictures in their true colors. The process, which is the product of the Kunz, Wheeler Moffat laboratories of Boston, consists briefly as follows:

The image, by a prism system, is split up into two full size pictures. The light, passing through the prism, is dispersed through red and green color filters, thus giving separation negatives; and the developing is then done in the usual way, except that the film is moved each time a space equal to two pictures instead of one. Two images, therefore, are projected simultaneously through two lenses, each lense having a color filter mounted in the path of light.

The process, however, is still in the stage of development.

SHERRY CLOSES CONTRACTS FOR $100,000 IN NEW YORK STATE

Paramount and Artcraft Official Wins Support in Schenectady and Albany—Star Series Service Goes Strong

The towns of Schenectady and Albany, N. Y., were definitely won over to Artcraft and Paramount when William L. Sherry visited them last week. Five houses were signed for the star series services offered by the two big distributing companies. Mr. Sherry returned to New York City with the contracts, aggregating, including the new Paramount serial and other short subjects, $100,000. The total will be $150,000 worth of business when the contracts now pending are finally closed.

In Albany, where the star series services had never been placed, although

WM. L. SHERRY,
Vice-President of Paramount.

offered to the exhibitors of the town since August 5 last and way before that, four houses were signed by Mr. Sherry, with arrangements for the taking on of two others if bookings could be arranged. The houses are, in the order of their run on the productions, the Regent, on South Pearl street, managed by S. Suckno; the Leland, on South Pearl street, a Proctor house, managed by E. Hart; the Colonial, on Central Avenue, managed by Walter Powers, and the Pine Hill, on West Lawrence street, under the management of George Wright. The Orpheum and the Hudson theaters have deals pending with Mr. Sherry; neither has accepted nor rejected as yet.

In Schenectady the Lincoln Theater, under the management of J. G. Walker, was taken on by Mr. Sherry, in addition to the Albany, which had been previously signed for the Sherry service. Seven houses are to use or are already using Paramount's serial production "Who Is Number One?" with Kathleen Clifford.

William L. Sherry is known throughout New York State, and indeed much farther West, to where his fame has traveled, as the whirlwind salesman of feature film service. He is the original Famous Players and Lasky franchise holder in New York State, and even before franchises were the rule in the domain of films he purchased the State rights on all the big productions of these two aforementioned concerns.

Mr. Sherry's long experience with the business, never as an attache of any office but always as a dealer and strictly "on his own hook," has acquainted him with every detail of the distribution and exhibition end of the game. He is possessed of that magnetic and dynamic personality which at once wins over the confidence of the men whom he would deal with, and his perfect understanding and deep insight into actual conditions back up this first impression so that the men with whom he closes contracts not only "sign up" but immediately become boosters for the service they have contracted for. In big towns, where the large population calls for a high rental, he is thus able to sign contracts and bring home business where all other salesmen would fail.

Mr. Sherry is a far too busy man to make a practice of going on business-getting trips, however, having on his hands the vice-presidency of the Paramount Pictures Corporation, the presidency of the William L. Sherry Feature Film Company, the presidency of the Parex Film Corporation, handling "Joan the Woman" in New York State, and other interests, besides keeping straight the New York, the Buffalo and the Jersey offices of both Paramount and Artcraft, which he is overseeing as part of his "bit" of the conduct of the Paramount Company, in which the officers all help.

FILM STAR DENIES RUMOR

Marguerite Clark Refutes Story That She Will Leave Paramount

The announcement in newspapers recently that Marguerite Clark, star of Paramount Pictures, would shortly leave the screen to appear in a musical comedy, was emphatically denied last week by Miss Clark, who stated that she would continue in Paramount Pictures indefinitely.

Miss Clark is now engaged upon a spectacular motion picture for Christmas, to be released by Paramount, entitled "The Seven Swans." It is a fairy story directed by J. Searle Dawley. She will be seen this month in "Bab's Matinee Idol," third of the Mary Roberts Rinehart sub-deb tales.

Miss Clark has been particularly happy in her work for Paramount, and her pictures are among the most popular on the screen. Her "Bab" films have been acclaimed far and wide as exquisite examples of refined comedy and delightful acting. There is no foundation whatever for the rumor that she would leave the films for the legitimate stage.

ENGAGES LUMSDEN HARE

Madame Petrova has secured Lumsden Hare, the distinguished English player, to appear in the productions of the Petrova Picture Company. Mr. Hare is now playing one of the leading roles in the second starring vehicle now in course of production at the Petrova studios under the direction of Larry Trimble.

The latest addition to the carefully selected cast supporting Madame Petrova has been internationally prominent for many years as a producer and actor. He founded the Pastoral Amphitheatre at Ranelagh, England, which was the forerunner of the famous English country clubs, and for two years Mr. Hare produced all of the pastoral plays which obtained a wide vogue in Great Britain. He has also appeared on the other side in the stage productions of Granville Barker, Cyril Maude, Sir Arthur Collins and other noted personages of the contemporaneous English theater.

MAIDE KENNEDY AS A FORLORN BRIDE
In "Nearly Married," New Goldwyn Film

ESSANAY ANNOUNCES ELABORATE PROGRAM

Extensive Advertising Campaign to Herald the Advent of Famous Film Stars in New Productions

George K. Spoor, president of Essanay, announces that that company shortly will begin the release of special features of six or more parts at varying intervals. The stories are being selected from the best books or literature of the day, and only stars of national importance will appear in them. They will be placed before the public as specials independent of any program.

A national advertising campaign is about to be launched including the billboarding of the entire country. This work with other lines of specialized advertising will begin early in December. One picture already has been completed, another in course of production and the rights for two others have been purchased.

The first picture will feature the former stage star, Taylor Holmes, known from coast to coast for his interpretation of "His Majesty, Bunker Bean," and who recently scored in his photoplay, "Efficiency Edgar's Courtship." The vehicle of his first superfeature is "Uneasy Money," taken from P. G. Wodehouse's popular story, which ran through the *Saturday Evening Post* and is directed by L. C. Windon. Taylor Holmes takes the part of an impoverished English lord, who is such a decent chap that he takes the pains to cure a grouchy American.

The second superfeature to be released will be that of Mary MacLane, the famous writer and author of "I, Mary McLane," and other books. She is now working at the Essanay Studios, under the direction of Arthur Berthelet in one of her own works, "Men Who Have Made Love to Me." This is a series of vampirish experiences of a world weary, but beautiful woman, with the young men who fall in love with her.

Then comes another special with Taylor Holmes in "Ruggles of Red Gap," from the book by Harry Leon Wilson. This is one of the most fascinating of all the leading characters, a type exactly fitted for Mr. Holmes. The exterior settings for this picture will be taken in Arizona, where locations have been found exactly corresponding to those in the story. The alliance of play and player is extremely fortunate.

NEW LIGHT AN AID TO FILM-MAKING

Harmer-Mark Photolight Employed in Elaborate Picture—Makes Brilliant Display

For the first time in the history of motion picture work, it is stated, the new Harmer-Mark Photolight is being employed in the production of a new picture starring Marguerite Clark, to be released by Paramount in December. Two of these lights are being used, and each has 100,000 candle power and equals 22 hp. Lights based on a similar principle are used by the Government for searchlight purposes and have a carrying capacity of 19 miles.

So powerful are these lights that workmen are forced to wear dark glasses while installing and operating them. A photograph of the Woolworth tower, New York, was recently taken with a telescopic lens, both camera and light being a mile and a half distant. The result was a perfect picture in every detail.

By means of a deep crater the reflecting power is enhanced, and by electrical devices the carbons are kept revolving and the rods supporting them are automatically cooled. There is said to be a greater percentage of prismatic color obtained in these lights than in any other.

By placing one of the lamps overhead a sheet light is thrown upon the setting of a picture, which is centralized in the form of a spot by crystal mirrors. The new picture is one requiring extreme brilliancy, and the new lights will supply this in an extraordinary degree. At the same time the photography will naturally be enhanced tremendously.

OFF TO FLORIDA

Bessie Love, the Pathe star, has gone to Palm Beach, Florida, with her director, Madame Blache, and a large company which includes Donald Hall and Flora Finch.

Miss Love's first work under the Pathe banner is on Henry Kitchell Webster's "Spring of the Year." The script required a warm climate.

GENERAL FILM DIRECTORS VOTE TO MEET REVENUE FILM TAX

Branch Managers Notified That Exhibitors Will Not Be Assessed Fifteen Cents Per Reel

General Film branch managers on Nov. 12 were notified from headquarters in New York to abstain from making the recently agitated charge of 15 cents per reel per day against exhibitors for rented films. This action lines up the General Film Company squarely among distributing organizations which will not expect exhibitors to bear this added charge.

An official of the company stated that: "the directors of the General Film Company have ordered the discontinuance of the charge of 15 cents per reel per day. This was done at the first regular meeting after the passage of the revenue bill and as soon as the directors had the opportunity to act on the information gathered for their consideration.

"The action is taken with the full understanding of the additional burden the extent of which is now appreciated by the exhibitors. However, it was determined to relieve the exhibitor in every way possible, even though sacrifices had to be made to do so.

"In doing this the General Film Company is following its policy of co-operating with the exhibitor in every way in its power in order to advance his interest. It is the practice of the General Film Company wherever it can to suggest to its exhibitors means and methods for the promotion and increase of their business. The exhibitors appreciate this and the action of the General Film Company in meeting the demands of the exhibitors in the matter of the discontinuance of the 15 cent charge is a further evidence of its desire to advance the interests of the motion picture industry."

"THEIR MODEL CAREERS"
Jaxon Comedy Released by General Film

MADGE KENNEDY IN SEARCH OF SPRING

Journeys to Georgia for Scene in "Oh, Mary, Be Careful!"

Spring, at this writing about as remote as anything hopeful New Yorkers contemplate, is a very necessary item in the filming of Madge Kennedy's new Goldwyn starring vehicle, "Oh, Mary, Be Careful!" As a consequence, Miss Kennedy and her company of eighteen have gone to Georgia in search of peach blossoms and mad bulls.

Mad bulls aren't particularly a concomitant of spring, to be sure, but "Oh, Mary, Be Careful!" requires the services of one and the scenic assistance of a lot of peach trees in bloom. A bull sufficiently angry might have been found in the vicinity of the Goldwyn studios at Fort Lee, N. J., but it was thought best to photograph him in conjunction with the peach blossoms.

The bull, be it known, chases one of the principal characters in the picture up a blooming peach three.

The Kennedy company is at Savannah, and is working out from there on various locations. It consists, besides the star, of George Forth, her leading man; Marcia Harris, George Stevens, Yolande Duquette, Marguerite Marsh, Bernard Thornton, Harry Myers, Kathleen McEachren, Dixie Thompson, J. William Weston, William Carr, Logan Paul and Alton Hamilton.

HER SCREEN DEBUT

Molly Pearson Appearing in Brenon's "Passing of Third Floor Back"

Molly Pearson, the delightful Scotch heroine of "Bunty Pulls the Strings," is to make her screen debut with Sir Johnston Forbes-Robertson, in "The Passing of the Third Floor Back."

The Jerome K. Jerome symbolical drama, in which Sir Johnston will be seen in his beloved rôle of the Stranger, is now in progress of filming at the Brenon Studios, Hudson Heights, N. J. Miss Pearson has just started her first film work, playing the rôle of the slavey, Stasia, which she created in the original New York production of "The Passing of the Third Floor Back," when it was presented at Maxine Elliott's Theater, Oct. 4, 1909.

BAGGOT HAS LEAD IN SERIAL

Popular Actor Comes Back to Act in Exposure of German Intrigue Produced by the Whartons

King Baggot's coming back. Once again he'll move to the orders of a director, while the camera clicks on and while the celluloid excitement trails its way into the magazines. For the first time in more than a year, the screen favorite is to appear in a motion picture. More than that, in many motion pictures. For last week, King Baggot signed a contract with the Wharton Releasing Corporation to play the male lead in the new Wharton Secret Service serial by William J. Flynn, chief of the United States Secret Service, which is to tell the inside of all the plots which the Imperial German Government planned against the United States.

KING BAGGOT,
Star of Wharton Serial.

Mr. Baggot, who was one of the first real heroes of the screen, said goodby to the motion picture business a year ago. At that time, he did not intend ever to act in a screen drama again. And then—

"What else could I do?" he asked laughingly as he signed the contract which is to make him the hero of twenty episodes of the Super-Serial. "I've been a personal friend of Chief Flynn's for years. My greatest admiration has always been for the Secret Service—some ways the name always has held a magic something for me. In the days when I was writing my own stories and then playing them, I always was happiest when I could get the idea for a good secret service picture. Then, too, the fact that this new serial is about the biggest thing I've ever struck had its influence also. The result was that I gave up all thought of a speaking stage contract which I was about to sign and took the part which the Whartons offered me in the new serial."

"Seriously, I believe that the new serial is to be a wonderful thing. I have seen the first episodes of it and they impressed me so much that I walked along the street reading them, like a messenger boy with a dime novel. I never dreamed that any group of men—much less a nation—could ever plan the things that the Imperial German Government through its spy system, tried to carry out in America."

King Baggot is to play the part of Frederick Grant, president of the Criminology Club in the new Wharton serial. He already has held several conferences with Chief Flynn, who is furnishing the facts for the serial, and is familiarizing himself in every way with the part that he is to play. For it will be King Baggot, who will typify the Secret Service in the serial—for obviously, the inner workings of the Secret Service, as regards its methods of gaining evidence, cannot be revealed. At least, not as long as there is a German spy left in America.

WORLD STARS APPEAR

Kitty Gordon, Ethel Clayton, June Elvidge, Evelyn Greeley, Carlyle Blackwell, Montagu Love, Harley Knowles and William A. Brady are to appear for brief periods in support of little Madge Evans and Henry Hull in "The Volunteer," a World-Brady picture in which they are featured. The story of the picture calls for the tiny star to bid goodbye to all the notables at the World studio and it is in these scenes that the "all star" cast appears. During one of these scenes an interesting shot is taken that includes the entire floor of the studio, showing the simultaneous working of seven different sets.

PATHE-ASTRA PLAN MANY BIG RELEASES

Two New Serials Among Number Not as Yet Completed

Great activity with big pictures is reported at the Pathe-Astra Studios in Jersey City and in Fort Lee. Louis J. Gasnier, president of Astra, has big plans and he is working them out in a big way.

William Parke, the director, who has made the Gladys Hulette Pathe-Astra successes, is producing "The Frame-Up," by Wallace D. Clifton, with Mrs. Vernon Castle, Helene Chadwick, Warner Oland, Paul Everton, Harry Bonham and J. H. Gilmour. This is expected to prove the best of the Castle-Pathe plays.

George Fitzmaurice is now preparing the A. H. Woods success, "Innocent" for Fannie Ward. The cast will also include John Miltern of the original company and Caesare Gravina. Hobart Henley is in the South with Gladys Hulette and Creighton Hale, at work on what is expected to prove Agnes C. Johnston's best picture.

Albert Parker, a new Astra director, is making a remarkable picture from A. H. Woods's stage hit, "The Other Woman." The star is a big one, whom Pathe has not yet announced, and the supporting cast includes Milton Sills, Anna Lehr and William Parke, Jr.

As "The Fatal Ring" is now completed, George B. Seitz, director of this serial, is resting in Atlantic City. His next production will be one of the Pathe plays, starring Pearl White. This was written by Charles T. Dazey, the well-known playwright, and Roy Somerville. It is stated also that plans are now about completed for the production of a new Pathe-Astra serial, and further details about this will soon be forthcoming.

BANNER MONTH

Following the November releases presenting Mary Pickford in "The Little Princess" and Elsie Ferguson in "The Rise of Jennie Cushing," Artcraft Pictures will round out its banner month with Douglas Fairbanks and William S. Hart attractions, making in all four big box-office cards for the month of November; this offers the largest number of releases for Artcraft since its inception.

PICTURE KEEPS PACE WITH HISTORY

Brenon Contemplates More Additions to "The Fall of the Romanoffs," the Russian Spectacle

The rapidly changing political situation in Russia, in bringing out the unique quality of Herbert Brenon's visualization of contemporary history, "The Fall of the Romanoffs," is revealing a new field of thought in film production. The big screen story of the birth of Russian freedom is the first production ever made which can be changed with the times.

Mr. Brenon created "The Fall of the Romanoffs" exactly as he makes every other production: as complete in every was as possible. When he filmed it, he had no intention of adding new scenes. However, as events in Russia developed, the director found that history itself was furnishing new and vital incidents of striking dramatic force.

Thus the producer hit suddenly upon a new idea, capable of great scope and possibilities. Mr. Brenon has unexpectedly proved that a big photo-dramatic story could be built around current history and then kept alive and up-to-date by additions from time to time. "The Fall of the Romanoffs" became the first film drama in a new field of contemporary history.

The elastic quality of "The Fall of the Romanoffs" is unlike anything in the development of the silent drama, opening up a hitherto untouched field of thought in screen production. It gives the screen a combination of the salient qualities of history, drama, and the newspaper. American directors have contributed the flash-back, the close-up, and other essentials of the screen play of today. Mr. Brenon believes that, through his "Fall of the Romanoffs," he is giving a new mission to the screen.

He has always believed that the photodrama will ultimately supplant the newspaper as the world's moulder of public opinion, and he looks upon "The Fall of the Romanoffs" as the first real progress made in that direction.

Already a new and important scene has been added to the "Fall of the Romanoffs." This shows the appearance of Charles Edward Russell, the famous socialist member of the American (Root) Commission, before the Russian Duma. Through the remarkable interest of labor leaders in the production, Mr. Russell himself posed in a reproduction of the Duma's reception, staged at the Brenon studios. It is very possible that other scenes will be incorporated in the historical drama. If the Bolsheviki revolution proves a forerunner of other startling developments in Petrograd, these will necessarily be added to "The Fall of the Romanoffs."

With these possible additions in view, Mr. Brenon has retained all the players who participated in the production, so that he may call upon them at a moment's notice. He has gone further, in securing a representative in Russia. This man, whose name is withheld for obvious reasons, has been detailed to furnish a first hand account of important events, and, wherever possible, to secure pictures. The fact that news reports coming from Petrograd are thoroughly censored, impelled Mr. Brenon to establish his own representatives in the Russian capital. Moreover, the producer wishes to insure the absolute accuracy of every additional scene of "The Fall of the Romanoffs," down to the minutest detail.

DELL BOONE,
Appearing in "Shame."

"AUCTION BLOCK" ON GOLDWYN PROGRAM

Rex Beach Picture Replaces "Joan of Plattsburg" in December

Under an arrangement recently made between Samuel Goldfish, president of Goldwyn Pictures Corporation, and Rex Beach, the popular author, Mr. Beach's screen production, "The Auction Block," will be delivered to all Goldwyn contract customers at the regular price paid by exhibitors for Goldwyn Pictures.

"The Auction Block" will be released throughout North America, Dec. 2, replacing Goldwyn's own picture, "Joan of Plattsburg," in which Mabel Normand was scheduled to make her return to the screen.

Certain military material depicted in "Joan of Plattsburg" is of such a character that Government officials deem it unwise for Goldwyn to release it at this particular moment when affairs at the big Plattsburg camp are guarded with all possible secrecy, and the request has been made that Goldwyn temporarily postpone the release of Miss Normand's production.

Promptly acquiescing in the request of the military officials temporarily to substitute another release, Samuel Goldfish determined at once to strengthen the Goldwyn organization with the exhibitors of North America by obtaining for them a special production which had been made to command high rental prices from exhibitors.

SELZNICK PUTS OVER BIGGEST CONTRACT

President of Select Pictures Corporation Secures Loew Houses for All Productions

Lewis J. Selznick, president of the Select Pictures Corporation, took a hand in the selling game quite recently, and in order to demonstrate to his young men in the exchanges how to put over a sale in proper style, he signed up Marcus Loew for his New York circuit in the largest single contract for star pictures ever written for the Loew Theaters.

This contract calls for runs in all Marcus Loew houses throughout Greater New York and New Rochelle. The productions covered by it include all of the star pictures produced by Clara Kimball Young and her own company, by the Norma Talmadge Film Company, and pictures starring respectively Alice Brady and Constance Talmadge. These constitute the various Select Star Series of pictures, all of which are distributed through Select branches exclusively. They will be shown in the various houses of the Marcus Loew circuit in this district for runs of seventy consecutive days each.

Each of the stars whose pictures are affected by this contract have already completed one or more of their offerings in the Select Star Series of pictures. Clara Kimball Young's first picture is "Magda," which was made and presented by her own company and directed by Emile Chautard; Miss Young's next picture, "Shirley Kaye," is directed by Joseph Kaufman. Norma Talmadge's first Select Picture is "The Moth," directed by Edward Jose; her second picture, "The Secret of the Storm Country," was directed by Charles Miller. Constance Talmadge's first star picture, "Scandal," is a current release, and was directed by Charles Giblyn. The new picture which Miss Talmadge has just finished for Select, "The Honeymoon," was also directed by Mr. Giblyn. Alice Brady has completed but one of her Select Pictures. It is "Her Silent Sacrifice," and was directed by Edward Jose. Miss Brady is now at work on her second Select Picture, "The Lifted Cross," which is also being directed by Edward Jose. This is an adaptation by Paul West of Charlotte Bronte's immortal story, "Jane Eyre."

"THE LIFTED CROSS"

Elaborate Set for Select Production, Starring Alice Brady

For Alice Brady's new Select production, "The Lifted Cross," which is an adaptation by Paul West of Charlotte Bronte's immortal novel, "Jane Eyre," one of the most elaborate interiors ever devised for a screen play has been built in the Select Pictures studio on Fifty-fourth Street.

In portraying Charlotte Bronte's fascinating heroine, Miss Brady has been given an exceptional role. As the simple little governess she has a characterization eminently suited to her gifts.

SOCIETY AND FINANCE

Irene Castle to Appear in "Vengeance Is Mine"

Irene Castle in a strong drama of society and high finance is the Pathe Plays release just announced for the week of December 16. The title is "Vengeance Is Mine," scenario by Howard Irving Young from the successful novel of John A. Moroso, directed by Frank Crane. This is the fourth of the series of Castle-Pathe Plays— all big features, complete in five reels. The others are, "The Mark of Cain," by Carolyn Wells, "Stranded in Arcady," by Francis Lynde, and "Silvia of the Secret Service."

RAOUL A. WALSH,
With Goldwyn Pictures.

WALSH TO DIRECT GOLDWYN PICTURES

Contract with Prominent Director Takes Effect in December

R. A. Walsh, one of the ablest directors in the motion picture industry, joins the Goldwyn Pictures organization in December, having signed a contract with Samuel Goldfish, president of Goldwyn, last week, covering a long period of time. At the expiration of his now expiring contract with the William Fox organization, Mr. Walsh will begin work on a big production which Goldwyn will hold pending his advent into its ranks.

The virility of Walsh, his ability to reach the heights of melodramatic action, his command of pathos and love interest are perhaps best shown in "The Honor System," one of the finest motion pictures of the past two years and a big profitmaker for its producer and for exhibitors. Other phases of Walsh's capacities are revealed in his Theda Bara picture, "The Serpent," in "Regeneration," and in "The Innocent Sinner" and "Betrayed."

Raoul Walsh first attracted attention in the industry in the role of John Wilkes Booth in "The Birth of a Nation" and he was one of the several young men who showed such adaptability for motion picture direction that D. W. Griffith gave them units of that big historical story to do under his guidance and oversight. Steadily since that day he has grown in power and in dramatic insight.

Foreseeing a still greater future for him, Samuel Goldfish brought him into the Goldwyn organization, where he will henceforth make his headquarters.

VIOLET HEMING
Directed by J. Stuart Blackton

NEW ANGLES FOR THE EXHIBITOR

SEEKING CENTRAL LOCATION A. E. A. MOVES TO INDIANAPOLIS

Pettijohn Resigns as Secretary and Place Is Filled by Frank J. Rembusch—Opposition to Film Tax

The directors of the American Exhibitors' Association, at a meeting held at their headquarters in the Times Building, on Nov. 13, decided to sustain the recommendation of Charles C. Pettijohn, general manager, that the offices of the organization be removed to rooms 412-14-16-18 Indiana Trust Building, Indianapolis, Indiana.

Mr. Pettijohn's reasons for the recommendation were:

First: That numerous requests had been made from state organizations in the South, Middle West, Northwestern and Western states, that the headquarters be more centrally located.

Second: That the expenses of maintaining their offices in Indianapolis would be less than maintaining them in New York, and inasmuch as every other branch of the industry was at present lined up against the legitimate exhibitor there was no necessity for maintaining an office in New York for the purpose of co-operating with other branches of the industry until such time as the other branches of the industry should see fit to co-operate.

Mr. Pettijohn asked the direction to be relieved of the duties of secretary of the organization, in order that he might devote all of his time to the duties of general manager and contemplated legislative work and recommended that the directors select Frank J. Rembusch of Shelbyville, Indiana, to fill the vacancy. The recommendation was approved and a wire was sent to Mr. Rembusch, asking if he would accept. His acceptance was received Nov. 14.

They also agreed that headquarters for the State of New York should be established at 327 Main Street, Buffalo, in charge of I. M. Mosher.

The directors of the American Exhibitors' Association granted the request of the Michigan State organization that the National convention be held in Detroit, July 2, 3, 5 and 6, during Detroit's movie week.

At the same meeting it was decided that it should be the policy of the American Exhibitors' Association to resist the payment of the so-called "15 cent per reel war tax." A legal opinion was rendered to the effect that in case any manufacturer or exchange cancels a contract for film now in existence, because the exhibitor refused to pay the manufacturer's war tax, to wit: "15 cents per reel on film," that the exhibitor has a right of action both for damages and for breach of contract against the person, firm, or corporation canceling said exhibitor's service, and the directors recommend that each and every exhibitor refuse to pay the tax, let the exchange do the canceling, and then each and every exhibitor suffering such cancellation upon said grounds shall immediately file suit against the person, firm or corporation so canceling, charging breach of contract and damages.

Those present at the meeting passed as favorable the resolution to make public the present condition of the association, as follows:

The American Exhibitors' Association has members in 46 states, District of Columbia, Alaska, Mexico, and Canada. The total membership on Nov. 14 was 2786. State organizations have been completed in 21 states and 2 Canadian provinces. The total funds received by the association since its birth at the Chicago Convention on June 20, 1917, amount to $4,618. There is a balance of cash on hand of $401.39. The total moneys expended being $4,216.61. The debts and liabilities of the association on Nov. 14, 1917, are none.

Upon recommendation of the general manager, approved by the directors, it was agreed to use all funds on hand and all funds coming into the hands of the organization in the future for constructive work on behalf of the motion picture exhibitors; that no salaries shall be paid to any officers of the association until after the Detroit convention, the week of July 2, 1918.

Also the following resolutions were passed:

RESOLVED, that the directors of the American Exhibitors' Association do hereby heartily endorse the aims and purposes of the Fosdick Commission plan of co-operation in connection with the community and welfare work on behalf of soldiers and enlisted men and that the members of this association co-operate in this connection whenever called upon as far as is consistently possible, and be it further

RESOLVED, that any authorized movement in connection with war welfare work in the various states be and same is hereby endorsed, and that the members of this association be requested to co-operate whenever called upon as far as is consistently possible.

The directors that attended the meeting included J. E. Sherwood, Peter Jeup, Harold Oppenheim, R. D. Craver, I. M. Mosher, M. E. Levy, representing Jake Wells, who was confined to his home on account of illness; William Fait, Jr., Harry Crandall, W. H. Linton and C. C. Pettijohn.

The mailing address of the American Exhibitors' Association will be 610 Times Building, from which point all communications received by the New York office will be forwarded to the general office at Indianapolis.

MICHIGAN EXHIBITORS OFFER UNITED FRONT

Picture Men Join Forces to Protect Their Interests with Manufacturers

S. A. Moran, president of the Michigan Exhibitors' Association, has issued the following bulletin to the motion picture exhibitors of Michigan:

"It will interest you to know that a number of prominent motion picture exhibitors from the leading cities in the state held an informal conference in Detroit, Nov. 6. They decided to take active steps at once to build up the membership of the Michigan Exhibitors' Association. To this end, those present decided, upon their responsibility, to engage Ray Branch as state manager, and each one present individually agreed to bear his share of the necessary expense of said manager until the next regular meeting of the Association, when the Association will undoubtedly confirm this appointment.

"Mr. Branch will at once start a statewide campaign for members of the Michigan Exhibitors' Association. This will be followed by a rousing state rally at the Hotel Tuller at 10 A.M. on Tuesday, November 27.

"It is earnestly desired that every exhibitor in the state, when called upon, will at once unite with this Association and thus assure an organization strong enough to protect the vital interests of Michigan exhibitors. Every motion picture man in the state should get behind the Michigan Exhibitors' Association and Mr. Branch, and boost for all he is worth. Alone, you, as an exhibitor, must take what is offered whether it suits you or not, and pay the price whether you are able or not. United, we can enforce reasonable demands and be assured of a place on the earth.

"When Mr. Branch calls upon you meet him at the front gate, sign an application for membership in the Association at once, and thus avoid delay so that our manager can have time to call on as many others as possible. If he is unable to reach you before the meeting, don't let that prevent your coming to the rally at the Hotel Tuller on Tuesday, Nov. 27. You will be the loser if you are not there.

"Since it will not be possible for our secretary to reach every exhibitor by letter or our manager to reach every exhibitor personally, I want to urge all those who read this letter to spread the news about this meeting among the exhibitors in his section of the state. Remember that our needs are mutual and urgent. Also that this organization owes its first duty to the protection of its members. Come in and help push and thus be sure to share in the benefits. Respectfully, S. A. Moran, president, Michigan Exhibitors' Association."

Harris and Ewing

HARRY M. CRANDALL

Harry M. Crandall of Washington, D. C., head of the Crandall Circuit Theaters, to use his own words, is a self made man, and judging from what he has accomplished he must be a pretty good "human architect." Mr. Crandall was in the picture business when the industry was still in its swaddling clothes and romping around the nursery. Way back in 1905 he operated the Casino Theater at 4th and East Capitol Streets. In those days he was his own operator, cashier and doorman; he'd sell tickets, take them and then close the doors and run off the show. Sometimes between reels he'd warble a sentimental ditty from the booth while flashing appropriate slides.

In 1907 he swapped the theater for a more lucrative proposition, a livery stable. Beside the horse hostelry nestled a vacant lot. He promptly secured title to this ground and the following Summer gave Washington its first high-grade airdome. His success here led him to enter the field of the silent drama in real earnest and in 1913 he sold the stable and opened Crandall's Theater at Ninth and H Streets. This house with only a seating capacity of five hundred was an instantaneous success. It was finely furnished and was the first photo theater in Washington run on high-class lines. When this house was enjoying its most prosperous era, Mr. Crandall decided to branch out, and hit upon the idea of establishing a local circuit of theaters of the highest calibre. "One in each neighborhood" became his slogan.

In 1915 he took over the Apollo Theater on H Street, Northeast. He remodelled the house, giving it a capacity of about one thousand, installed a large orchestra and booked only the biggest and best pictures. He then gave his attention to the southeastern section of the city and in April, 1916, he secured the Avenue Grand. After extensive alterations the theater was opened a month later and from the start was a whirlwind success. He was moving fast and six weeks later secured the Savoy Theater on Fourteenth Street. While the airdome, which adjoins the theater was taking care of the Summer crowds, he had a corps of workmen reconstructing the theater. In the early fall the new and greater Savoy Theater threw open its doors, and it was the largest and finest photoplay house in this section of the country. With the completion of this house most men would have rested on their oars, but not so with the dynamic Harry Crandall. Driving along one day he spied a plot of ground at the intersection of Eighteenth Street and Columbia Road, the choicest residential portion of the Nation's Capitol. This location appealed to him and with his usual energy he projected a theater thereon. Ground was shortly thereafter broken and on Oct. 13 of this year he opened the doors of Crandall's Knickerbocker Theater, one of the most beautiful picture houses in the East.

The one word "sumptuous" best describes the Knickerbocker. The walls of the auditorium are hung in heavy damask silk and the decorations blend gray, gold and ivory. It has a seating capacity of eighteen hundred, an orchestra of fifteen and is run along the highest and most refined lines. Mr. Crandall has another theater, the Metropolitan, F. Street, between Ninth and Tenth Streets, in course of erection.

TITLE OF VALUE

"Who Is 'Number One'?" Excites Immediate Curiosity and Interest

No small part of the credit for the success of "Who Is 'Number One'?" the new Paramount serial, starring Kathleen Clifford, is due to the unusual title given the Anna Katharine Green story. It is an axiom that big business on the first episode of a serial means big business throughout its run. Advertising, of course, is necessary to bring the crowds and to establish the fact that a serial is worth seeing.

Unless the title is strong and easy to remember and stimulates the imagination the advertising must necessarily be weak. "Who Is 'Number One'?" exhibitors agree, has every necessary quality for advertising. It lends itself to limitless "teaser" campaigns, it arouses curiosity and it puts a problem directly up to the reader of the advertising, causing him instinctively to give it more than a passing thought.

Exhibitors throughout the United States have recognized the value of the title and have taken every advantage of it. William O. Hare, manager of the Majestic Theater of Des Moines, for instance, wires Paramount:

"Very much gratified with first showing of Paramount Serial, "Who Is 'Number One'?" at this theater starting yesterday. Played to capacity all day. Obliged to turn many away during evening. Our method of bringing out great advertising possibilities of title of serial coupled with Paramount quality and publicity should assure us very satisfactory returns for entire period."

HOFFMAN COMMENDED BY EXHIBITORS

Fair Attitude in Absorbing War Tax on Positive Prints Is Appreciated by Showmen

Satisfaction with the stand taken by M. H. Hoffman, Inc., voluntarily offering to pay the positive print war tax is spreading among exhibitors throughout the country. At every meeting of exhibitors' associations outspoken approval is being expressed of the fairness of this independent distributing organization. At the November first meeting of the Motion Picture Owners Association, of Chicago, the following resolution was passed:

"WHEREAS the motion picture distributors of the United States have, arbitrarily and unjustly, and we believe unlawfully, decreed that each reel of film shall be assessed 15 cents to cover the federal excise tax,

"AND WHEREAS this assessment, now in force, works an undue hardship upon the exhibitors of motion pictures, jeopardising their business,

"AND WHEREAS the M. H. Hoffman, Inc., has announced its determination to absorb the war excise tax and instructed the managers of its various exchanges to cancel the 15 cent assessment, therefore

"BE IT RESOLVED by the Motion Picture Theater Owners Association that the thanks and commendation of its members be extended to the M. H. Hoffman, Inc., for its fairness and justness in meeting this situation.

"BE IT FURTHER RESOLVED that the members of this organization endeavor, whenever and wherever possible, to book the productions of the M. H. Hoffman, Inc., not only as a matter of principle but because of the high standard of quality in production which is maintained by the M. H. Hoffman, Inc., and urge similar action upon the part of exhibitors not affiliated with this organization.

"BE IT FURTHER RESOLVED that this resolution be spread on the record of this Association, copies sent to the various other affiliated organizations of the American Exhibitors Association with a request that they take some similar action, and that a copy be sent to M. H. Hoffman, Inc.

(Signed) E. THOS. BEATTY,
LOUIS H. FRANK,
W. J. MULLIGAN,
Committee."

ADVERTISING ARMY EDITIONS

The *Atlanta Georgian*, *Chicago Examiner*, *Chicago American*, *Los Angeles Examiner*, *San Francisco Examiner*, *New York American*, *New York Journal* and *Boston American* have been advertising extensively the special National Army Cantonment editions of the Hearst-Pathe News. The idea of showing to every section of the country scenes of the Army Camps where their particular men are located has made a big hit. Theater managers report that the advertising in these papers has helped to create a general interest in these special issues.

OPEN MARKET STATE RIGHTS

BUYING CIRCUIT IS ORGANIZED UNDER NAME OF ALLIED EXCHANGES

Initial Franchise Holders Include Many Prominent Film Men—President to Be Chosen This Week—Other Offices Filled

Announcement reaches the MIRROR of the formation last week of the Allied Exchanges, Inc., a new buying circuit composed of large exhibitors and state right operators, with headquarters at New York. Officers have already been elected with the exception of a president, who is to be selected at a special meeting of the new organization at the Hotel Astor, this week, and whose selection will come as a surprise to the industry owing to the prominence of the man favored for the post.

The other officers are: First vice-president, Fred Nixon-Nirdlinger; second vice-president, J. L. Friedman; treasurer, Lynn S. Card; secretary, David L. Lowrie; general manager, A. J. Cobe. A temporary office for the viewing of features has been established in the Godfrey Building, 729 Seventh Avenue.

It is announced that the initial franchise holders in the new circuit are David A. Lowrie, Boston, Mass., for the New England states; Lynn S. Card, Newark, N. J., for New Jersey; Harry M. Crandall, Washington, D. C., for Delaware, Maryland, Virginia and the District of Columbia; Fred Nixon-Nirdlinger, Philadelphia, Pa., for Eastern Pennsylvania; J. L. Friedman, Celebrated Players, Chicago, Ill., for Illinois; MacMahon and Jackson, Cincinnati, O., for Southern Ohio and Indiana; L. J. Ditmar, Louisville, Ky., for Kentucky and Tennessee; W. F. Peterson, Detroit, for Michigan; and Royal Enterprises, Montreal, for Canada. The importance of these names is evident.

A purchasing board of seven will decide on subjects for the Allied Exchanges. Five of these have already been named—Messrs. Friedman, Nixon-Nirdlinger, Crandall, Lowrie and Jackson—and the remaining two members of the board will be announced after this week's meeting. An official of the new organization said:

"The identity of our executive head and completed list of our members will cause a sensation when announced. It is not generally known that this circuit has been in process of formation for many months. But when our final announcements are made it will be apparent that men of the standing of our members could not have been brought together in a day or a week.

"The class of pictures we will require will also cause comment. The so-called 'big picture' you read about, will not suit us at all. There will only be nine or ten pictures produced in the course of a year that will be big enough for us. Those of our members who have theaters will play these pictures first in their own theaters. Then they can be had for general booking.

"I do not believe that we will ever have a regular release program. We shall only release when we can purchase something big enough. That may mean a release a month, or one in three months. It all depends. We are scouring the market for important productions."

CLOSING OUT TERRITORY

Sawyer and Lubin Dispose of "The Warrior" in the Middle West

Arthur F. Sawyer and Herbert Lubin, the two prominent film executives, who have been prime movers in the firm of General Enterprises, Inc., left for Chicago last week in the interests of their feature spectacle, "The Warrior." The New York office of General Enterprises, Inc., announced the receipt of a telegram from Messrs. Sawyer and Lubin stating that they had commenced a whirlwind sales campaign in the disposition of middle west territory for "The Warrior."

The Allen Film Corporation of Chicago, Ill., has acquired the territorial rights to the seven-part feature for Illinois, Michigan, Nebraska and Iowa. The territory embraced by the states of Minnesota, North and South Dakota and Wisconsin has been contracted for by the Wescott Film Company of Minneapolis, Minn.

These transactions were made in record-breaking time and Messrs. Sawyer and Lubin expect to announce within the next week the sale of several additional states, particularly that district bounded by the far west. With the completion of the sales mentioned, it is estimated that fifty per cent of the available film territory in the United States will have been sold for "The Warrior." The Canadian rights were acquired by Globe Films Limited of Toronto, Canada.

During the absence of the General Enterprise, Inc., heads M. R. Fink, in charge of the Foreign Department, will handle the affairs of the firm at the New York end.

Manager Edwards of Pathe's Kansas City office has closed with the Broadway, Enid, Oklahoma, for first run on the entire Pathe line-up.

COLORADO NOW HAS FOURSQUARE CORP.

To Be Closely Affiliated with M. H. Hoffman, Inc.

One of the important transactions of the season in the distribution field was concluded last week. It was the formation of Foursquare Pictures, Inc., of Colorado, a corporation specially created to meet the unusual conditions surrounding the distribuiton of motion pictures in Colorado, Wyoming, Utah and New Mexico. The officers are George Backer, M. H. Hoffman and Ben S. Cohen; and the concern mentioned will have an affiliation of the closest possible character with M. H. Hoffman, Inc.

This arrangement, which puts into the active management one of the ablest organizers and business-getters in the industry, will insure the best possible results to the exhibitors in this inter-mountain territory because the product obtained is precisely suited to the motion picture patrons in this section, and the methods which will be followed under the direction of Mr. Cohen will be eminently "Hoffman Foursquare."

Among the "H-F" features which Mr. Cohen will offer through the Foursquare Pictures exchange in Denver, will be "The Bar Sinister," "The Fringe of Society," "The Sin Woman," "One Hour," "The Silent Witness," "The Great White Trail," "Her Fighting Chance" and "Madame Sherry." Other super-features, just secured for his territory by Mr. Cohen, are "The Whip," "The Zeppelin's Last Raid" and "The Italian Battle Front."

INCREASING SALES FORCE

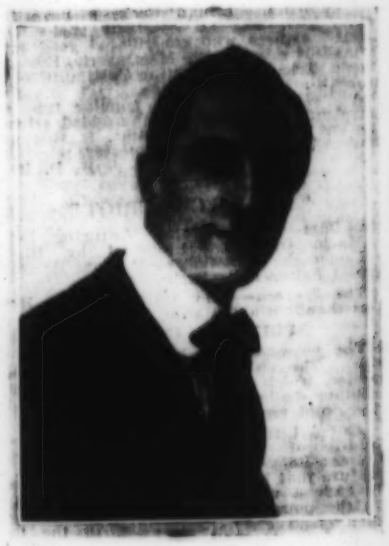
C. Burchfield Kennedy comes to the front as the latest addition to the sales force of the Harris P. Wolfberg Attractions, the executive offices of which have been permanently located in Pittsburgh.

Mr. Kennedy, who will devote his entire time to Ohio and Pennsylvania, is a matured sales manager of a number of years of selling experience, and has in the first week of his connection with the Wolfberg concern proven himself very popular with exhibitors. He will handle the following pictures: "The Mad Lover," "To-Day," "The Deemster," "The Crisis," and "Persuasive Peggy."

Mr. Kennedy's appointment is the fourteenth consecutive one made by the Wolfberg concern in a corresponding number of weeks.

ALLEN MAY APPOINTED

Allen May, one of the best known exchangemen in the country, has been appointed Philadelphia representative for the U. S. Exhibitors' Booking Corporation and will make his headquarters at the Hoffman-Foursquare Exchange at 1325 Vine Street in that city. He already has entered upon his new duties and reports a spirited demand among eastern Pennsylvania exhibitors for "The Zeppelin's Last Raid."



CHANDOS BRENON
Representing Brenon Productions in Canada

TRIP THROUGH WEST GIVES PICTURE MEN NEW CONFIDENCE

Joseph Partridge, of U. S. Exhibitors' Booking Corp., Finds Theaters Flourishing—Strong Stand on Film Tax

America's entrance into the world war has not yet affected the moving picture industry and it will probably not be felt for some time to come. That is the opinion of Joseph Partridge, division manager of the U. S. Exhibitors' Booking Corporation, who has just completed a trip through the West during which he organized the Western sales forces for the new concern and spread the U. S. doctrine of co-operation among exhibitors.

"Despite the drain of the war upon the male population," declared Mr. Partridge, who henceforth will make his headquarters in the executive offices of the booking corporation in the Times Building, "and the tax imposed upon all forms of amusements, the picture theaters throughout the Middle West appear to be enjoying a period of unprecedented prosperity.

"I have found that many of the picture distributing concerns that have not already absorbed the tax are getting cancellations by the wholesale. The exhibitor has decided to make a determined stand in the tax controversy and there will have to be a show down sooner or later.

"In all parts of the middle West which I visited, exhibitor interest in the U. S. Exhibitors' Booking Corporation proposition was keen. One thing that impressed me was the reaction of sentiment among exhibitors and theatrical men of the West in favor of war pictures, especially the spectacular productions that give some idea of what warfare in Europe is like. With the American troops in the trenches of northern France public interest the country over is focused upon the war and there has developed almost overnight a deep-seated demand for pictures founded upon some phase of the great conflict.

"'The Zepelin's Last Raid,' the initial release of the U. S. Exhibitors' Booking Corporation, is such a production, and the demand for bookings has been overwhelming. It is the first great spectacle founded upon the world war and bids fair to disprove the theory that the public has been surfeited with war stuff."

Mr. Partridge has practically completed the assembling of the U. S. sales forces in the middle West. A representative of the booking corporation has been appointed in every big city between New York and St. Louis and others will be selected in the near future for the territory beyond to the coast. One representative will be stationed in each of the Hoffman-Foursquare exchanges in those cities and will devote himself exclusively to handling U. S. productions, but he also will assist the exhibitor in the important work of exploitation. The middle western sales forces will be under the direct supervision of Mr. Partridge.

Among the representatives appointed by Mr. Partridge during his recent trip are C. E. Bond, who resigned from the Chicago sales staff of the Paramount Picture Corporation, to handle U. S. productions in Chicago district. The Detroit territory will be in charge of R. Perry, formerly assistant manager of the Triangle in that city. Arthur Lee, who originally had been named as Detroit representative, has been assigned to the Cleveland district.

AT LEADING THEATERS

Pathe's "France in Arms" Is a Popular Attraction

"France in Arms," the five-reel Pathe special which was made by the Cinematographic Division of the French Government, not only has received excellent reviews wherever it has been shown, but is being booked by many of the leading theaters of the country.

The Pathe Los Angeles office wires that the Plaza of San Diego has booked the picture for seven days, and the Alhambra of Los Angeles for the same length of time. Other Western theaters of prominence booking it are the Princess in Denver for four days and Rothe's New California in San Francisco.

"Under the Stars and Stripes in France," another of the French Official pictures, was shown by the Stanley Theater in Philadelphia for a solid week, beginning Nov. 12.

EARLY BOOKINGS

"The Fringe of Society," recently finished by the George Backer Film Corporation, will have its first New York presentation during the latter part of this month. The distribution is being made by M. H. Hoffman, Inc., and although business has not yet been sought by the various Hoffman-Foursquare exchanges throughout the country demands for early booking are being received.

NOT BOUND BY CONTRACT

We have been asked to correct a notice published in one of the trade papers recently, which read that Peggy Hyland had a ten-year contract with Mayfair. Miss Hyland has not entered into any such contract.

TWO TRADE SHOWINGS

Pennsylvania exhibitors gave Thomas H. Ince's new spectacle "The Zeppelin's Last Raid," an enthusiastic reception at two trade showings in Philadelphia and Pittsburgh recently, both of which were held under the auspices of the U. S. Exhibitors' Booking Corporation. The production was hailed in both cities as a fitting successor to Mr. Ince's "Civilization."

Among the prominent exhibitors who attended the Philadelphia showing were J. Nixon Nirdlinger and C. B. Goodwin, secretary of the Exhibitors' League of Pennsylvania.

The Pittsburgh showing at the Pitt Theater was held under even more auspicious circumstances. It was the first trade screening ever held on a Sunday in the Smoky City and exhibitors within a radius of one hundred miles came by train and automobile to see what the U. S. Exhibitors' Booking Corporation had to offer as its initial release. Representatives of the Clark and Rowland circuit of theaters heartily endorsed the production.

PASSED WITHOUT CHANGE

The Ohio Board of Censors recently reviewed "The Lust of the Ages" and passed the production without a single alteration or elimination. The sponsors of the picture consider this a rather remarkable situation in view of the fact that "The Lust of the Ages" has met with alteration demands at the hands of other censor boards. Leon Netter of the Masterpiece Attractions of Cleveland, who purchased the state rights to the production for Ohio, attended the review.

ORGANIZING OFFICES

H. E. Stahler, manager of the Pittsburgh office of the Harris P. Wolfberg Attractions, left last week to organize offices in Maryland and Delaware. The first production to be distributed in these two states by the Wolfberg Exchange will be "The Crisis," which is in line with the precedent established at the time when the Cleveland and Cincinnati offices were opened by Wolfberg. During Mr. Stahler's absence, J. L. Elman, who heads the publicity department, will be in charge of the Pittsburgh office.

RIGHTS FOR JAPAN

U. Uno, representative film importer of Japan, entered into an agreement with B. S. Moss last week to take over the rights to exhibit in the flowery kingdom "One Day," sequel to Elinor Glyn's "Three Weeks," and the rights to "Boots and Saddles," adapted from Eugene Walter's play of that name. M. Wenecor represented the Moss interests in the deal.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Hidden Hand," Pathe; "The Little Princess," Artcraft; "The Grell Mystery," Vitagraph; "Her Hour," World-Brady; "A Little Patriot," Pathe

"THE HIDDEN HAND"

Fifteen-Episode Serial, in Two Parts Each, Written by Arthur B. Reeve and Charles A. Logue, Featuring Doris Kenyon. Produced by Pathe Under the Direction of James Vincent and Released Nov. 25.

"The Gauntlet of Death"
"Counterfeit Faces"

The Players.—Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

POINTS OF INTEREST

The outstanding features appearing in the first two episodes of this new serial are so numerous that to detail them here would mean writing the review in this paragraph.

Comparisons may be odious, but when a producing concern makes more or less of a specialty of serials it is difficult to refrain from comparing the latest output with those which have gone before. Therefore we may be excused for saying that "The Hidden Hand," which takes the place on the Pathe program of "The Fatal Ring," recently completed, is the best of recent issues from "The House of Serials."

"The Hidden Hand" has a double appeal. That is to say it will appeal to both the exhibitor and the patron. A theater manager may feel assured that it will draw crowds and the spectator may be confident that he will be entertained. The story, written by Arthur B. Reeve, who has quite a reputation for mystery tales, in collaboration with Charles A. Logue, gives promise, judging from the first two chapters, which are principally concerned with placing the plot, that there will be a deal of suspense and mystery.

The Hidden Hand is a master criminal and he is surrounded with the usual group of henchmen. His righthand is encased in a glove that resembles a giant bird's talon and with this, we are led to suppose, he will do most of the damage, as it can also spout a gas that is deadly when breathed. The plot revolves around the birthright of Doris Whitney, who is supposed to be the daughter of a Russian nobleman brought up by a wealthy American as his ward. The only means of sure identification are the finger-prints taken of the infant eighteen years before. The Hidden Hand wishes to secure the packet containing the finger-prints and on this it is reasonable to predict the succeeding episodes will hinge. The mystery that surrounds the identity of the Hidden Hand is well established and the suspicion that Dr. Scarley, who is engaged to Doris, is one of the criminal's assistants is well founded. The scenario, which causes the picture to move with rapid and exciting action, will undoubtedly leave the spectator up in the air, so to speak, from episode to episode, as it does after the second.

The box-office value of the names contained in the roster of players will at once be appreciated. Doris Kenyon is starred, and featured with her are such well known people as Sheldon Lewis, Arline Pretty and Mahlon Hamilton. Their acting ability needs no comment save to say that they come up to the high level they have previously set for themselves. The direction is excellent in every way, and the situations which constantly show the clever hand of Mr. Reeve, are worked out with originality. The pace of the action is a valuable asset.

If an exhibitor caters to serial enthusiasts "The Hidden Hand" will undoubtedly please them, or if his clientele is not familiar with this sort of entertainment it would be a good offering with which to begin it. It will promote consistent patronage. The name of Pathe, the players and the authors should be featured in the advertising.

F. T.

"THE LITTLE PRINCESS"

Five-Part Drama by Frances Hodgson Burnett. Adapted by Frances Marion, and Featuring Mary Pickford. Produced by Artcraft Under the Direction of Marshall Neilan.

The Players.—Mary Pickford, Zaza Pitts, Norman Kerry.

POINTS OF INTEREST

Mary Pickford as the heroine of Frances Hodgson Burnett's childhood classic. The picturization of an Arabian Nights tale, which is interwoven in the story. The universal appeal of both the star and the story. The beautiful production.

Mary Pickford has again turned to the Orient for her screen material. In "The Little Princess" we find her symbolizing the Arabian spirit that seems so popular in these days of "Chu Chin Chow." For in "The Little Princess," that delightful story by Frances Hodgson Burnett, there was not sufficient material for a five-reel feature, so the day dreams of the imaginative Sara Crewe were charmingly screened in addition. In these imaginings of Sara, she became the heroine of the Arabian Nights tale, "Ali Baba and the Forty Thieves." As the fascinating slave of the oriental story, Mary Pickford was exceptionally charming. And too, though unlike the Sara Crewe of Mrs. Burnett's story in her appearance, she was—as usual—a captivating little girl.

Little Sara Crewe is brought from India by her beloved father to attend Miss Mitchen's Select School for Fashionable Young Ladies, in London. Now Miss Mitchen is a hard-hearted and crafty woman and in Sara she sees an opportunity to obtain large sums of money through the generosity of Sara's loving father. So for a year little Sara is treated with the utmost consideration and has so many luxuries that her somewhat jealous companions call her the Little Princess. On her tenth birthday, when she is celebrating with ice cream, cakes and candles, word comes to Miss Mitchen that Sara's father is dead and that his large fortune has disappeared completely. Miss Mitchen coldly informs little Sara of her loss and also tells her that from that day she is to become the school drudge.

These are black days for Sara, for she has only the companionship of Becky, the scullery maid, her own busy imagination and a dark attic to live in. So the time passes until one day she is found by an old friend of her father, who explains that her father was misinformed as to his financial conditions and that he did not die a pauper, but a millionaire. So Sara takes Becky with her and goes to her new friend's home where she finds happiness.

Mary Pickford was particularly appealing in her unhappy moments, when she told Becky that, after all, "she could still be a Princess, inside." And as the half-starved, frightened little Becky, who replied, "Yes, but the thought ain't very fillin'." Zasa Pitts deserves special mention. Her performance throughout was exceptionally good. Norman Kerry was excellent as the beloved father of Sara.

The picture was given a beautiful production. Some of the original lines have been used in the sub-titles and add considerably to the enjoyment of the film.

The popularity of the story of "The Little Princess" and the universal appeal of Mary Pickford is a combination that will spell success to all exhibitors.

H. D. R.

"THE GRELL MYSTERY"

Five-Part Drama by Frank Froast, Featuring Earle Williams. Produced by Vitagraph Under the Direction of Paul Scardon.

The Players.—Earle Williams, Miriam Miles, Jean Dumar, Denton Vane, Mabel Trunnelle, Frank Crayne, Bernard Siegel, and Robert Gaillard.

POINTS OF INTEREST

The appearance of Earle Williams in difficult role. A murder mystery story which leads up to an exciting climax and ends happily for all concerned.

In "The Grell Mystery" the author has succeeded in keeping the identity of the murderer a mystery until the final reel. So for this reason the picture is likely to prove absorbing, but it is unfortunte that a stronger story had not been used to build up the suspense. As no motive had been given that the spectator was interested in, the picture at turns baffled and confused until when finally the mystery was unraveled—and very skillfully unravelled—we wished we had known a little more concerning the past lives of the principals. But the leading role—that of criminologist—does provide Earle Williams with good acting material—and he makes the most of it.

Eileen Meredith receives word from an "unknown friend" to call at her fiance's home where she will discover something of great importance to her future happiness. Eileen cannot go, but her sister, Helen does visit the home of Robert Grell in her stead. She enters his library and finds there a body resembling Robert Grell. She finds a dagger and holds it in her hand and it is in this attitude that the real Grell finds her. Mistaking her for his fiancee, Eileen, and believing her guilty he flees with his valet, hoping thus to fasten suspicion on himself.

Heldon Foyle, who is in love with Helen, takes up the case. He is a famous criminologist and detective chief. He succeeds in identifying the finger prints on the dagger and finds them—Helen's. He struggles between love for Helen and his her evident duty. But meanwhile the real Grell has been found and through his valet they learn of another woman's visit to the house. They succeeded in locating her and force a confession from her.

She clears up the mystery by explaining that the murdered man was her husband—and Robert Grell's dissolute brother. He had come to blackmail Grell and she in a struggle to prevent him had killed him. As she had worn gloves, no finger prints were visible on the dagger. So, Grell, freed, marries Eileen while Helen forgives Foyle for misjudging her.

Earle Williams gave an excellent performance in the role of Heldon Foyle. The remaining members of the company provided adequate support.

Exhibitors can count upon the drawing power of Earle Williams. In "The Grell Mystery" they will find him in a mystery role which he handles in his usual capable manner.

H. D. R.

SCENE FROM "THE HIDDEN HAND"
Pathe Mystery Serial Starring Doris Kenyon

"THE FIGHTING TRAIL"

Serial Featuring William Duncan and Carol Halloway. Produced by Vitagraph Under the Direction of William Duncan.

"The Parched Trail"—Episode 10

The Players.—William Duncan, Carol Halloway, George Holt, Joe Ryan, Walter Rodgers and Fred Burns.

POINTS OF INTEREST

The struggle in a deserted cabin and the ride through a desert. The sustained interest in the serial and the splendid acting and direction.

In this thrilling episode we find Gwyn and his loyal followers escape death miraculously. They had just passed the ground that Cut Deep had dynamited and now they pursue the lawless set. But they fail to capture them and Cut Deep takes Nan a prisoner. Gwyn journeys to the deserted cabin to rescue her and there, in a desperate struggle, he is wounded and Cut Deep escapes to a desert with Nan still in his power. Gwyn recovers sufficiently and follows. But a sand storm prevents him from finding her. Next morning Cut Deep discovers him buried in the sand and ties his unconscious body to a horse's tail and sends the horse galloping into "No Man's Land." In the next chapter we shall learn of Gwyn's fate.

H. D. R.

"HER HOUR"

Five-Part Melodrama by Raymond Schrock, Featuring Kitty Gordon. Produced by World-Brady, Under the Direction of George Cowl.

The Players.—Kitty Gordon, George Morgan, Edward Burns, Lillian Cook, Eric Mayne, Yolande Brown, Jean Wilson, Frank Beamish, and Justine Cutting.

POINTS OF INTEREST

Kitty Gordon in a strong role. A melodrama that contains plenty of action.

For those who like melodrama in its darkest form, "Her Hour" will provide excellent film entertainment. Here we find the old, old story of the trusting young girl who falls into the hands of an unscrupulous employer and we follow her career from this point until finally we reach her unhappy end. For its basic idea, the futility of revenge—even though it be righteous revenge—has been used. We see Rita Castle defeated in her efforts to wreck the life of her betrayer—defeated by that strongest of all instincts—mother love. Her devotion to her nameless daughter is the one worthy thing in her life, and to preserve the happiness of her child she makes the greatest sacrifice and gives her life gladly.

Deserted by Phideas Trent, who she had confidently expected to marry, Rita Castle journeys to the home of an old friend and gives birth to a girl. She sends the child to a convent and seeks employment in the city. There she meets Ralph Christie and later marries him. She had attempted to tell him of her past, but he had refused to listen. Christie's little son forms a deep attachment for Rita, so now her days are happy. But one day Trent sees her and learning her address calls there and attempts to resume the old relationship. Rita repulses him and here Christie sees her. He demands an explanation and Trent tells of the past affair. Christie dismisses Rita from his home.

Years later, Rita has become a power in politics as a lobbyist and as Trent has reformed and is nominated for District Attorney—being certain of election because of his blameless past—Rita plans to disclose his affair with her. Trent learns of her plot and calls in his campaign manager, Val Clement, and puts the case in his hands. Clement knows of Rita's devotion to her daughter Alicia, and threatens to disclose Rita's past life to her unless Rita promises not to expose Trent. This Rita promises and so Trent is elected.

One day while Rita is absent from home, Clement calls and attempts to attack Alicia, and Rita, returning, sees him. She shoots and kills him. She is called to Trent, the district attorney, and is charged with murder. She realizes that at the trial her life's history will be bared and that Alicia will become nameless, so she then makes the supreme sacrifice and says that Alicia is not her daughter, but an adopted child. The shock, however, proves too great and she dies.

As Rita Castle, Kitty Gordon was both beautiful and restrained in her acting. Her gowns will please the feminine portion of the audience. Lillian Cook, a beautiful young girl, was an excellent choice for Alicia. Others who contributed good performances were George MacQuarrie, Edward Burns, Eric Mayne, Justine Cutting, George Morgan and Edward Burns.

As "Her Hour" is a popular type of melodrama and possesses the added attraction of Kitty Gordon's name, it will undoubtedly meet with wide success.

H. D. R.

"A LITTLE PATRIOT"

Five-Part Comedy-Drama Featuring Baby Marie Osborne. Produced by Diano Under the Direction of William Bertram and Released by Pathe, Dec. 2.

The Players.—Baby Marie Osborne, Herbert Standing and Marion Warner.

POINTS OF INTEREST

The personality and talent of the little star. The child appeal. The wholesome humor, which is largely contributed by the military drilling of a motley group of children, and especially a little negro boy.

In "A Little Patriot," which is the latest vehicle of that really wonderful little actress Baby Marie Osborne, Pathe has a feature that is pleasing and will undoubtedly have a wide appeal owing, principally, to the power of the star to grip her audience. There is something in the personality of tiny Miss Osborne that gets to you and as she enacts scene after scene it will be found that the spectator's attention will be directed solely in her direction, except, perhaps, in those scenes in which she is assisted by the little negro boy, who

has appeared with her many times before, and then the interest is divided evenly.

The story is slight, but it is strong enough to stand as a vehicle and it has the value of not calling on the featured player to do things that would seem precocious. It is more or less episodic in form and shows us how a little girl makes her father enlist, then drills a group of her friends, ranging from the ages of five to ten, into a corps of earnest patriots who are the cause of the capture of a German spy, and finally the means of reuniting her parents and her grandfather, who have been estranged many years.

All of the children in the picture are well trained and they furnish many of the pleasing moments. Herbert Standing is good as the grandfather and Marian Warner makes a likable young mother. The director has capably fulfilled all that is required of him, and has staged the film to its best advantage. He displays talent in the handling of children.

"A Little Patriot" will meet with the widest approval where the audience includes the younger element. However, the child appeal will bring it popularity everywhere, and the patriotic tone has value. F. T.

"THE WINGED MYSTERY"

Six-Part Comedy Drama, from Archer McMackin's Story. Produced by Bluebird, Under the Direction of Joseph DeGrasse. Starring Franklyn Farnum.

The Players.—Franklyn Farnum, Claire DuBrey, Rosemary Theby, Charles Hill Mailes, Sam De Grasse, T. D. Crittenden, Frederick Montague.

POINTS OF INTEREST

Fascinating mystery story of dual personalities. Fine double exposure effects. Action, suspense, and novelty.

The most valuable asset of "The Winged Mystery" is the element of mystery itself—mystery which is drawn from the intricacies of double-exposure and the bewilderment experienced in beholding two men, yet one man, identically similar and standing face to face. And yet, again, in the portrayal of the dual characters there is just that infinite shading of difference, of expression, possibly, which, unnoticed at the time, registers afterward and lends to the reasonableness of the effect. It is mystifying and profoundly convincing.

Louis Siever and Captain August Siever are brothers of German birth, the former an American by choice and the latter a Prussian of the deepest stamp. Louis Siever starts for America, conventionally accompanied by Shirley Wayne, a young society woman; while August, the Prussian brother, surreptiously follows, *unconventionally* accompanied by Gerda Anderson, a German spy. Louis, with Shirley Wayne, attends a smart social affair, where it is decided, for adventure, to accept a mysterious invitation to dinner at a distant house. This is done, and the guests are imprisoned and held for ransom. The mystery of personalities commences here, for Louis Siever is, to all appearances, the instigator of the plot. Later, however, he is discovered bound upstairs, and the villianous brother with his consort are killed by a bomb, with which they had planned to destroy the others.

Franklyn Farnum, as the two brothers, subtly delineates the distinction in character, playing with verve and impressiveness. The other members of the cast are good, but not conspicuously so.

The close-ups of the bomb explosion are appallingly effective—an instance of able direction, and exhibitors should find "The Winged Mystery" an excellent drawing card.

D. A. B.

"OVER HERE"

Two-Reel Educational Produced Under the Direction of the City of Little Rock, Ark., and Released by World.

POINTS OF INTEREST

The entire two reels embrace scenes that are uniform in a high degree of interest.

The critics who are continually harping on the contention that our government's war preparations are moving too slowly, would do well to see the two-reel picture called "Over Here" that has been made by the City of Little Rock, Ark., showing the rapid work in constructing the cantonment known as Camp Pike, which is not far from that city.

Taking a three thousand acre wilderness and transforming it into a well appointed city, in which twenty thousand men will be quartered, all within the space of fifty-two working days is no mean feat. And, considering that this military "town" has a water supply, piped from the Arkansas River twenty-three miles away, a sewerage system using twenty-seven miles of pipe, a few power houses and numerous fine roads, irrespective of the twelve hundred two-story buildings to house the soldiers, there can be no justifiable complaint from the grumblers that this branch of work is at all tardy. Outside of the construction feats, which would be extremely interesting to view even if they were not for war time purposes, the picture has a great informative value in that it shows the people of this country what can and has been done with their dollars in government preparations.

Following is a list of what are probably the most interesting scenes in the film: Clearing the large wilderness in a remarkably short space of time and threading it with good roads; laying the miles of pipes for the water supply and sewerage system; building a huge two-story barracks within the elapsed time of two hours and fifty-five minutes, using a great corps of laborers and carpenters that are perfectly drilled in the conservation of time and energy; fighting a camp's worst enemy, fire; medical department; Major John R. Fordyce, the constructing quartermaster, and his assistants; thousands of auto trucks and a multitude of mule transports; four hundred and fifty men erecting in thirty-eight minutes three buildings that will house 900 soldiers; and pay day for the laborers, who are mostly negroes.

One thing that stands out prominently in this construction feat, which was started in June and finished September 5, is that a large number of the shade trees have been left and a great many of the roads are bordered with them.

"Over Here" is calculated to interest all classes of theatergoers.

F. T.

"THE RISE OF JENNIE CUSHING"

Five-Part Drama by Charles Maigne from the novel by Mary S. Watts. Featuring Elsie Ferguson. Produced by Adolph Zukor Under the Direction of Maurice Tourneur. Released by Artcraft.

The Players.—Elsie Ferguson, Elliott Dexter, Fania Marinoff, Frank Goldsmith, Sallie Delatore, Mae Bates, Edith McAlpin and Isabel Vernon.

POINTS OF INTEREST

The artistic and intelligent performance given by Elsie Ferguson in a role similar to that of Muriel in "Outcast." The picturization of a well-known novel and the artistic production.

Elsie Ferguson has again demonstrated her ability to act with naturalness and intelligent understanding. Her performance, in the role of Jennie Cushing, was a noteworthy one. In the hands of a less capable actress all the fine points in the character of Jennie would have been lost. We would, perhaps, have sympathized with the girl, but we could not have appreciated the great struggles and subsequent development of strength and resourcefulness that Miss Ferguson made us feel so poignantly. Jennie, though born in squalid surroundings, possessed a highly imaginative and artistic nature, and through a few sure touches, Miss Ferguson made her audience realize this fact. The production, too was notable for the good judgment used in the telling of the story. There were no spectacular theatrical moments and from the first it was told logically and consistently, thereby gaining interest until the unfolding of the final scenes.

The part of Jennie Cushing is not unlike that of Muriel in "Outcast," the play in which Miss Ferguson achieved such a notable stage success. For Jennie, like Muriel, is of low origin and refuses to marry the man she feels so much her superior in birth and breeding and again, like Muriel, she makes the great sacrifices and remains with him until she feels she is injuring his reputation both in society and the world of art. So she leaves him and seeks happiness in caring for orphans. Here, however, her lover finds her and succeeds in making her realize his great need of her. So Jennie at last accepts all the world has to offer her, a name, a home, a place in society and the devotion of a loving husband.

Mary S. Watts's story provided splendid screen material in the capable hands of Charles Maigne, who made the film adaptation, and Maurice Tourneur, who directed the picture so skilfully and artistically. The players, too, were chosen carefully. Elliott Dexter as the artist, Donelson Meigs, gave a splendid performance. Fania Marinoff scored in a minor part. Isabel Vernon was an excellent selection for a sour old dowager. Other parts were well taken by Frank Goldsmith, Sallie Delatore, Mae Bates and Edith McAlpin.

"The Rise of Jennie Cushing" cannot help but prove a profitable attraction. The name of Elsie Ferguson alone would draw, but the story itself is so good and provides Miss Ferguson with such splendid acting opportunities that it stands, as a whole, one of the best pictures seen in a long while.

H. D. R.

A TOUCHING SCENE FROM "HER HOUR"
World-Brady Photoplay Starring Kitty Gordon

"THE INDIAN SUMMER OF DRY VALLEY JOHNSON"

Four-Part Drama Adapted From the Story by O. Henry. Produced by Broadway Star Features Under the Direction of Martin Justice and Released by General Film.

The Players.—Jean Paige, Carleton King and Anna Brody.

POINTS OF INTEREST

An O. Henry story. The picture is produced with such uniform excellence that no one feature stands out.

"The Indian Summer of Dry Valley Johnson" has all the attributes that go together to make up the highest type motion picture, no matter from what angle it is looked upon, either that of the exhibitor or the spectator. The value to the exhibitor lies principally in the drawing power of the author's name and that the picture will certainly please.

Those familiar with the original story will remember the middle-aged cowboy, tired of punching cattle, sells his ranch and buys a strawberry farm in Connecticut, and there comes in contact with a young girl not out of her 'teens who has spunk enough to cross wills with him, with the result that he immediately falls in love with her. He surmises that she does not like his Western manner of dress so he buys a repertory of store clothes, some collars and patent leather shoes. As uncomfortable as he is he courts her in this regalia until he finds out that the girl considers his makeup a joke, whereupon he feels irreparably hurt and vows to have nothing more to do with her. Once again in his more appropriate raiment, he is busy around his place one day when the girl chances upon him and then there comes a most charming ending, unhampered with any folderol, straight to the point with a punch and appealing.

Carleton King, in the role of the ex-cowboy who experiences an Indian summer of his soul when his years of coolness to women are melted by the love for this girl, touches up his performance with little bits of business that make an extremely artistic characterization and one that is entirely natural. During the period that he is called upon to express the extreme discomfort of the strange clothes it would have been easy for Mr. King to burlesque and spoil the part, but instead he paints a portrait that may be a caricature, but still remains a portrait. Jean Paige is charming as the young girl and Anna Brody is delightful as her little, fat, funny mother. In every respect the direction is admirable and the continuity is unbroken.

"The Indian Summer of Dry Valley Johnson" is a feature that will meet with universal approval. O. Henry's name should figure prominently in the advertising.

F. T.

"SHAME"

Seven-Part Drama, by John W. Noble. Produced By and Under the Direction of John W. Noble. Starring Zena Keefe.

The Players.—Zena Keefe, Niles Welch, Dell Boone, Lionel Belmore, Paul Doucet, Joyce Fair, Jack Dunn.

POINTS OF INTEREST

A plea for a greater tolerance of youthful indiscretion. The element of patriotism. Excellent acting, direction and photography.

The treatment accorded by the world of those who, in obeying their natural instincts, disregard the institution of marriage, furnishes "Shame" with a theme which is not alone conspicuous for its dramatic opportunities, but timely in the parallel it draws with the present order of the day. And, in this respect, if no other, the production of "Shame" is notable—in that it institutes a plea for a greater tolerance toward illegitimate births, a tolerance which, owing to the unusual condition of the times, is reasonably warranted.

The story opens at the outbreak of the Spanish-American war, when John Gray leaves Mary McDavitt, his sweetheart, to go to Cuba as a volunteer. The weeks pass and Mary learns that she is to become a mother. So she departs for Cuba, that she may be properly married, but her sweetheart is shot on the day she arrives and dies before the ceremony can be performed. Returning home, she makes a broken-hearted confession to her father and is banished from the house. Subsequently, she dies, leaving a baby girl behind her.

The rest of the picture concerns the career of the infant daughter, grown to womanhood, and her unequal fight against the stigma of her birth. From orphan asylum to farm indenture, she at length meets and loves the son of the very physician who was present at her father's death-bed. But the shadow of her hereditary blight proves stronger than her love, and in the end she renounces the latter and goes back to the farm.

Zena Keefe, as the mother and daughter, is wonderfully fine in her emotional moments. Weeping real tears in a way that tugs at the heart, she makes commonplace situations significant. The other members of the cast are generally excellent, notably Jack Dunn as the physician.

"Shame" should prove popular with audiences, owing to the timeliness, significance and daring character of the theme.

D. A. B.

"JACK AND JILL"

Five-Part Drama Featuring Jack Pickford and Louise Huff. Produced by Morosco, Under the Direction of William D. Taylor and Released by Paramount.

The Players.—Jack Pickford, Louise Huff, Leo Houck, Don Bailey, J. H. Holland, Hart Hoxie, Col. Leonone and Beatrice Burnham.

POINTS OF INTEREST

An appealing story that builds up the interest as it progresses. The acting of the featured members of the cast and the comprehensive assistance that is given them by the balance of the company.

"Jack and Jill" embraces a tale that might be considered a typical motion picture story. This is not said in any derogatory sense. Quite the contrary, the story is of a type that lends itself especially to visualization and has the unmistakable appearance of being written solely for the screen. It is simple, human, rife with action and has general appeal.

Jack Ranney is a tough young lightweight fighter. In one of his combats he knocks out his opponent and afterward is told by the crooked promoters of the fight, so that they can steal his share of the gate receipts, that he has killed his man. He goes West and there is the cause of saving a group of his friends in a Mexican raid. Among those who have benefited through his bravery is his sweetheart who came all the way from New York as soon as she found out where he had located. She tells him that it was unnecessary for him to run away from New York, which he thinks the finest place on earth, as the matter of the supposed killing was a frame-up. However, they decide to stay in Texas, marry and settle down. There are a number of conflicting side issues in the picture which aid this already interesting plot.

The director has staged the production finely in every detail. Where the locale of the story is situated in New York slums, or the fight club, natural atmosphere has been established and when the spectator is taken out West a typical ranch with beautiful surrounding scenery has been chosen for a background. The pace of the action, which is rapid, is well maintained. Jack Pickford immediately wins the sympathy of the audience in the role of the fighter and throughout the picture he acts with ability. Louise Huff is pleasing as his sweetheart. The balance of the cast is excellent in comparatively small roles.

"Jack and Jill" will prove successful in any theater. The featured players will both draw and please audiences. Their names should be displayed.

F. T.

"THE FABLE OF THE TOILSOME ASCENT AND THE SHINING TABLE LAND"

Two-Part George Ade Fable. Produced by Essanay and Released by General Film, Nov. 10.

The Players.—R. Paul Harvey, Russell McDermott, Bert Weston and Leona Ball.

POINTS OF INTEREST

The subtitles, which are extracts from the author's own peculiarly capitalized text. The keen insight into human nature. The good acting.

This latest George Ade fable follows the career of a man from the time he was an infant to his election to Congress. All through his life he evidences a lack of education, but he is capable of winning his way by his gift of public speaking. Even when a baby his lung power was attested to by the entire neighborhood. During his school career he flunked in all his examinations, but always won the plaudits of the authorities because of his ability to recite pieces, and when he reaches manhood his bombast gets him a seat in Congress.

VITAGRAPH FILMS "WHO GOES THERE?"

Screen Version of Novel to Star Harry Morey and Corinne Griffith

"Who Goes There?" a Greater Vitagraph feature starring Harry Morey with Corinne Griffith, is announced for release Nov. 26. The play was made from the novel of the same name by Robert W. Chambers and was produced under the direction of William P. S. Earle.

The picture is said to be one of the finest made by Vitagraph during the last year. The story is an exceptionally strong one, the stars are notable box-office attractions and the director is said to be fully up to the standard set by Mr. Earle in his productions of "Within the Law," "Mary Jane's Pa," and other big productions.

The story is laid in Belgium at the time of the German invasion, and the role of Kervyn Guild is said to afford Harry Morey one of the finest opportunities of his career. Miss Griffith, as Karen Girard, a spy's courier, has an exceptionally appealing role and her work is declared to be equal to the best she has ever done.

Vitagraph lavished money on the production and the feature is said to be remarkable for the extraordinary number of fine exterior scenes. One of the striking incidents is the destruction at night of a battleship attacked by a U-boat. The shipboard scenes were made on the steamship *Christiansaford*, which was wrecked a few days later after it sailed from New York.

The play is the third which Vitagraph has made from stories by Robert W. Chambers, the others being "The Girl Philippa" and "The Fettered Woman." Vitagraph has the exclusive film rights to the works of Chambers and has another big picture, adapted from "Between Friends," in production now.

PICTURING QUAINT FUNERAL

Famous Players-Lasky Will Show Ceremony in Hawaii

Funeral ceremonies of Queen Liliuokalani of Hawaii, who died in Honolulu November 11, are to be filmed exclusively for the Famous Players-Lasky Corporation by arrangement with the territorial government of the Hawaiian Islands, secured by George Melford, who is now at the islands with Sessue Hayakawa, directing "Hidden Pearls" for Paramount.

This is the last time a funeral will be held with the ancient Hawaiian rites and ceremonies and the perpetuation of the event in celuloid will be invaluable from a historical standpoint and also form an exceedingly interesting and impressive picture. Following the death of the Queen, who had been in ill health for many months, preparations were made for the body to lie in state with a territorial guard of honor, pending the funeral arrangements.

WITH NORMA TALMADGE

Ida Darling, well known as a character woman on stage and screen, will be seen with Norma Talmadge in "Ghosts of Yesterday," the picturization of Rupert Hughes' drama "Two Women." Miss Darling was born in New York and has appeared on the legitimate stage for fifteen years. She appeared in "Common Clay," "The Lion and the Mouse," "The High Cost of Living," "Ready Money," "Mary's Ankle" and "The Land of the Free."

GLORIA SWANSEN.
Mack Sennett Comedies.

AMUSING SCENE IN "THE LITTLE PATRIOT."
Pathe Photoplay with Baby Marie Osborne.

MUTUAL'S SCHEDULE AN ATTRACTIVE ONE

Mary Miles Minter and Edna Goodrich Head Program of Unusual Variety—Last Week of November

Two five-reel productions of a widely diversified character are on the Mutual schedule for the week of Nov. 26. Mary Miles Minter appears in "The Mate of the Sally Ann," a comedy drama of an unusual type, the first of her productions under the direction of Henry King. "American Maid," starring Edna Goodrich, a distinctly American photoplay, is released on the same date. It was directed by Albert Capellani.

The week's schedule includes "A Fight for a Million," Chapter XI of "The Lost Express," the Mutual-Signal mystery serial, "Tom, Dick and Harry," a one-reel Strand comedy starring Billie Rhodes, and "Jerry and the Burglars," a one-reel Cub comedy starring George Ovey. Mutual Weekly, released Nov. 26, is as newsy as the censors will permit.

"American Maid" is Miss Goodrich's fourth Mutual production. It gives the famous beauty an opportunity to prove her sobriquet of "the All American Girl." The story, beginning in a French field hospital in the war zone, changes to the American West and does not depend on a war theme to maintain interest. It is essentially an American drama, graphically presented. It was directed by Albert Capellani, the French director whose staging of European and American productions has brought him wide fame. In the supporting cast are George Henry, William B. Davidson, John Hopkins and others whose names are well known to playgoers.

Mary Miles Minter selected "The Mate of the Sally Ann" from a big list of plays written especially for her, and her judgment is justified. As the friendless, motherless ward of her old, sea-faring grandfather, Captain Ward, Miss Minter portrays the life of a lonely, dreaming girl as only she can. The story is by Henry Albert Phillips. Included in the supporting cast are Alan Forrest, George Periolat, Jack Connolly and Adeel Farrington, players who have helped make the Mutual-American production so popular.

The Strand Mutual comedy, released Nov. 27, starring Billie Rhodes, is a regular laugh fest. "Tom, Dick and Harry" is a tale of three chums who match wits to win the love of one girl. "A Fight for a Million," Chapter XI of "The Lost Express," featuring Helen Holmes in her latest Signal-Mutual serial, develops intense situations as the solution of the mystery draws near. In "Jerry and the Burglars," the Cub comedy, released Nov. 29, George Ovey gets the most out of a cleverly written sketch. The Mutual Weekly, available Monday, Nov. 26, presents happenings of unusual interest abroad and at home.

MANY ATTEND BRENON'S TRADE SHOWING

"Fall of the Romanoffs" Is Presented to Exhibitors at Wurlitzer Hall

An important trade showing of Herbert Brenon's production, "The Fall of the Romanoffs," was held last week at the Wurlitzer exhibition rooms, under the direction of Sol. J. Berman, sales manager for the Brenon Distributing Corporation for New York and northern New Jersey.

An unusual number of exhibitors from this territory were present, and they expressed their enthusiasm over the big production with frequent applause. Mr. Berman made an address, outlining the Brenon Corporation's elaborate publicity plans for "The Fall of the Romanoffs." The Monk Iliodor, who appears in the historical drama, was present, and spoke to the exhibitors through an interpreter.

Among the exhibitors present were the Messrs. Wolf, of the Adelphi; A. Bolognino, of the Arena; Blenderman, of the Clinton Star; C. Steiner, of the New Fourteenth Street Theater; Meyer and Schneider, of the Palace; S. Krauss, of the Harlem Fifth Avenue; A. Harst, of the Regent; Edelstein, of the Mt. Morris; Hurst, of the Harlem Strand; Butler, of the Atlas; S. Cohen, of the Empire; Leventhal, of the Manhattan; Cohen and Pearl, of the Arcade; Silverman, of the Windsor; Shulman, of the Majestic; M. Machat, of the North Star; Solomon, of the Crescent; Moore, of the New, Newark, N. J.; Amsterdam, of the Plaza, Newark; Kaiserstein, of the Strand, Bayonne; Manheim, of the Times, Forty-second Street, New York City; Lederer, of the Colonial, Brooklyn; Glynn, of the Century, Brooklyn; Bock, of the Heights, Brooklyn; Stockheimer, of the Victoria, Brooklyn; Sanders, of the Marathon, Brooklyn; Rachmiehl, of the Sheffield, Brooklyn; Title, of the Avon, Brooklyn; Kernan, of the Chester, Brooklyn; Kaplan, of the Evergreen, Brooklyn; Sam Shear, of the Palace, Corona, L. I.; D. V. Picker, of the Burland, Bronx, New York City; Suckman, of the Golden Rule, Rivington, nr. Essex; and Mrs. Webb, of the Goodwin, Newark, N. J.

WORLD LIBRARY TOPICS

The current issue of the Selig World Library, a General Film release, includes a wide variety of interesting subjects which make it one of the most valuable issues produced to date. Among the subjects are: "The Ole Swimmin' Hole," at Delhi, India; "The Fuel Markets of India," "The Source of Rubber," "Your Thanksgiving Feast," "No Cows an' Chickens on this Farm," and "Knit a Bit," a scene showing blind girls doing their bit for their country.

ENGAGE SALLY CRUTE

As the leading support to Harold Lockwood in his new Metro play, "The Avenging Trail," now being produced under the direction of Francis Ford with Fred J. Balshofer supervising, Metro announces the engagement of Sally Crute, well known actress of the stage and screen.

SPECIAL SHOWINGS

Special trade showings of the first two Russian Art Pictures to be released by Pathe, "The Painted Doll" and "The Queen of Spades," each of which features Mosukin, the celebrated Russian actor, have been arranged for Boston, Cleveland, Cincinnati and Detroit. Louis H. Goldsell, general manager of the Russian Art Film Corporation, addressed Boston exhibitors at the Park Theater on the 15th, Cleveland exhibitors at the Stillman Theater on the 17th, and Detroit exhibitors at the Washington Theater on the 19th. He will be at the showing in Cincinnati on the 21st, which will be held at the Sinton Hotel.

SHIFTS AMONG MANAGERS

J. W. Fuller is now manager of Pathe's Charlotte office and R. V. Anderson becomes manager of their Atlanta office, succeeding George R. Allison, resigned.

"ZEPPELIN'S LAST RAID" IN DEMAND

U. S. Exhibitors' Initial Release Is Heavily Booked in East and West

Reports received by Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, indicate a spirited demand among exhibitors the country over for the concern's initial release, "The Zeppelin's Last Raid," produced by Thomas H. Ince as a successor to his first great spectacle, "Civilization."

With an efficient system of distribution already in full operation in the East, South and Middle West, the Ince spectacle is being heavily booked in those territories. A pre-release engagement of one week at the Scollay Square Olympia Theater came to an end Sunday night, after which the "Zep" picture will play a week at the Strand Theater in Providence. The Fox theaters throughout New England also have been booked.

Nathan Gordon, directing head of the Gordon picture and theatrical interests of New England, is handling the distribution of the U. S. subjects through the Globe Feature Film Corporation of Boston. It is probable the "Zep" picture will be booked to the theater circuits in New York and Pennsylvania and in some parts of the South this week, and negotiations also are under way for circuit bookings in the metropolitan district.

The Southern territory distribution is being handled through the exchanges of the Consolidated Film and Supply Company, with offices in all the principal cities of the South. Although in operation for only a week, many bookings have already been recorded south of the Mason-Dixon line. William Oldknow, one of the best known of Southern film men, will supervise U. S. distribution in that territory.

Arrangements are under way for the establishment of a distribution system girding the West. It is likely the Hoffman-Fourequare interests will handle U. S. subjects beyond the Rockies and by Jan. 1, 1918, the Booking Corporation will have a complete distribution system covering the entire country and Canada.

SCREEN MAGAZINE

Paramount-Bray Pictographs Contain Many Topics of Timely Interest

The success of the tractor in modern warfare prompted the United States Army officials recently to investigate the claims of hundreds of manufacturers, and the machines were put through their paces for the experts to decide whether they were up to requirements. This interesting and timely subject forms a feature of the 94th release of the Paramount-Bray Pictographs, "The Magazine-on-the-Screen."

In Florida and elsewhere where the palmetto palm flourishes, there is a unique industry that is shown in the 94th issue of the Paramount-Bray Pictographs. Annually, hundreds of thousands of hats are made from the leaves of the palmetto palm and shipped all over the world. This subject is intensely interesting as an example of manual craftsmanship. "Straw Weavers of the Tropics" will repay any one's time in educational value and general interest.

Uncle Sam's fifth Hint to Housewives, tells how to preserve fresh eggs and is shown in the 94th release of the Paramount-Bray Pictographs. These "hints" have attracted much favorable comment and the Bray Studios, Inc., have decided, therefore, to release another of the subjects. The methods of keeping eggs fresh, shown on the screen in this release, are the approved ones and should be understood by all housewives.

CONTEST WINNERS

Four persons in the United States are happy today because Consolidated Film Corporation is presenting each one of them with a brand new 85-6 cylinder seven-passenger Overland touring car, valued at $925. This is the closing chapter in the scenario contest held recently by Consolidated Film Corporation, in connection with the presentation of the "Crimson Stain Mystery."

The contest consisted of the submission of the best idea for a five-reel scenario based on the mysteries, characters and situations in the "Crimson Stain Mystery," and the winning idea sent in from each of the districts into which the United States was divided, the Consolidated Film Corporation promised an Overland touring car. The contest opened September 4, 1916, when the "Crimson Stain Mystery" was released and closed August 1, 1917.

The three judges in the contest were Arthur James, director of publicity of the Metro Pictures Corporation, Albert Payson Terhune, author of the "Crimson Stain Mystery," and N. T. Granlund, director of publicity of the Marcus Loew Enterprises.

The winners in the contest are Ellen D. Gehling, 124 Norwood Avenue, Brooklyn, N. Y.; William Powers, 108 Fifth Avenue, Richmond, Va.; Ellen Dewalt, 504 Crawford Avenue, Detroit, Mich.; George S. Lambert, 316 Oak Street, Ironton, Ohio.

PICTURE POLICY

The Empire Theater, Pittsburgh, which recently has been completely renovated, has changed its policy to that of exhibiting motion pictures. The opening under the new line of entertainment took place Nov. 19.

PHOTOPLAY REVIEWS

(*Continued from page 19*)

The moral is: There is always room and board at the top.

R. Paul Harvey in the role of Sylvester grown up, gives an amusing performance and one that is exactly true to type. Russell McDermott does very well in the small part of "Ves" at the age of ten, and Bert Weston and Leona Ball are excellent as his father and mother. Some fine types have been chosen for the extra people, who are called upon to represent small town characters. The picture is staged well and the continuity is good. There are plenty of the usual humorous subtitles.

This fable will prove an addition to any program. It will get many laughs.

F. T.

"THE REGENERATES"

Five-Part Drama by John Lynch. Produced by Triangle Under the Direction of E. Mason Hopper.

The Players.—Walt Whitman, Darrell Foss, John Lince, Allan Sears, Louis Durham, William Brady, Alma Ruebens, and Pauline Stark.

POINTS OF INTEREST

An interesting and well-developed story. The beautiful settings and the capable direction. A popular type of photoplay.

That blood may be too blue, and that pride of family traditions may be carried too far is the warning issued in Triangle's production, "The Regenerates." We see the desires of a descendant of an old and honorable family bear fruit in a way wholly unaccountable to him. And finally we see him overcome his prejudices and welcome to his home and heart the offspring of his grandson—an offspring in whom the blood ran red—and healthy, as well as blue—and overcultivated.

Mynderse Van Duyn, who has lived his life in the old mansion in which his ancestors lived and died, has but one desire in life, and that is that the name of Van Duyn may continue. He plans for the marriage of his grandson, Pell Van Duyn, and his granddaughter, Catherine Ten Eyck. But Catherine detests Pell, who is the product of too much blue blood and is consequently a weak and dissolute character. She loves Paul La Forge but her grandfather refuses his consent to the marriage.

Pell Van Duyn has come under the influence of his drug-using valet and he, too, acquires the habit. This kills the spark of manhood left in him and so he refuses to claim Nora, a maid in his grandfather's service, as his wife when he learns that she is about to give birth to a child. He falls lower and lower in the clutches of his valet and finally, when he refuses to part with some opium, the valet kills him.

Later Catherine rebels against her grandfather's domination and follows the dictates of her heart and marries Paul.

Several years later, old Van Duyn chances to see the son of Pell and Nora and the picture ends with the proud old gentleman realising that "blue blood turns yellow when not mixed with red." He takes the little fellow to his heart and also accepts La Forge as his grandson.

Walt Whitman was a splendid gentleman of "the old school." Alma Ruebens was the charming granddaughter. The part of Pell was capably handled by Darrel Foss. Smaller parts were well taken by the remaining members of the company.

The interior sets were remarkable for their beauty and the old Van Duyn mansion was made very real through the use of these handsome settings. The picture was well directed by E. Mason Hopper and will meet with wide popularity.

H. D. R.

"FOR VALOUR"

Five-Part Drama by I. A. R. Wylie. Produced by Triangle. Under the Direction of Albert Parker.

The Players.—Winifred Allen, Richard Barthelmess, Henry Weaver and Mabel Ballin.

POINTS OF INTEREST

The appeal to patriotism. A story concerning the sacrifices of a girl which bore fruit.

That Amelia Nobbs was a splendid character we all realized. She sacrificed her dreams of pretty clothes to help her brother, she worked herself ill; she even became a thief—but she finally obtained happiness, for the manhood in her brother was awakened and he made good on the battlefield—and won the Victoria Cross. So there are heroes at home too. They don't all win fame—or even Amelia's happiness, but they continue on "doing their bit" just as Amelia did hers. We are inclined to think that "For Valour" contains two kinds of propaganda. One, the obvious, a plea for enlistment, and the other, appreciation for those who stay at home. In the telling of the story, however, the action dragged and characters were not always plausible. Both these faults will probably be overlooked by those who are carried away by the patriotic nature of the story.

'Melia—the little-slave-at-home—induces her brother Henry to enlist. He had been idling at home and had stolen money to build a home, so that he could marry a pretty girl, Alice. 'Melia in turn, steals money so that he can leave with honor. After he sails she is made a prisoner and because of her weak physical condition placed in a prison hospital. There Henry finds her when he returns crippled, but the happy bearer of a V.C. And we are given to believe that 'Melia will spend the remainder of her life with her adored brother and his loving wife, Alice, just as happy as if she had won the emblem of honor.

Winifred Allen was the sacrificing 'Melia and did all she could to make the part convincing. Richard Barthelmess was the redeemed Henry, while Mabel Ballin was the sweet young girl, Alice.

H. D. R.

Exhibitors, knowing of the remarkable success of this production in other cities, are swamping Goldwyn with bookings.

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THE MANX-MAN CO.
PRESENTS
The sensational booking success of the year
George Loane Tucker's
picturization of
HALL CAINE'S
greatest story
THE MANX-MAN
with
Elisabeth Risdon
Henry Ainley
Fred Groves

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FILMING "IN BAD"

The complete cast of the new Russell feature, "In Bad," has been announced by the American Film Company, Inc., at Santa Barbara, Cal. The cast is made up of William Russell, himself; Francelia Billington, Harvey Clark, Bull Montana, Carl Stockdale, Lucille Ward and Fred Smith.

Edward Sloman is supervising the filming of the picture.

RECEIVES TESTIMONIAL

Tally Is Honored By Associates in Exhibitors' Circuit

T. L. Tally, the motion picture producer, has received a testimonial that he may well be proud of in a richly framed address drawn up by more than 30 of the leading exhibitors of the country, including such men of note as S. L. Rothapfel of New York, P. D. Williams of Minneapolis, Peter J. Scofer and Adolph Linnick of Chicago, John H. Kunsky of Detroit, Fred Dahnken of San Francisco and other men of their stamp in the exhibition field, who represent something like 200 of the largest theaters in the country.

These men are united in the First National Exhibitors' Circuit, Inc., of which Mr. Tally is vice-president and was in reality the originator. The testimonial is in recognition of his feat in signing Charlie Chaplin to a contract for $1,000,000, giving the exclusive exhibition of Chaplin's films for a year to this circuit.

Rex McDougall, who is one of the Three Bears in the play of that name starring Ann Murdock, was twice leading man for the same star in two Empire-All-Star pictures —"My Wife" and "Please Help Emily."

VITAGRAPH FILMS "WHO GOES THERE?"

Screen Version of Novel to Star Harry Morey and Corinne Griffith

"Who Goes There?" a Greater Vitagraph feature starring Harry Morey with Corinne Griffith, is announced for release Nov. 26. The play was made from the novel of the same name by Robert W. Chambers and was produced under the direction of William P. S. Earle.

The picture is said to be one of the finest made by Vitagraph during the last year. The story is an exceptionally strong one, the stars are notable box-office attractions and the director is said to be fully up to the standard set by Mr. Earle in his productions of "Within the Law," "Mary Jane's Pa," and other big productions.

The story is laid in Belgium at the time of the German invasion, and the role of Kervyn Guild is said to afford Harry Moray one of the finest opportunities of his career. Miss Griffith, as Karen Girard, a spy's courier, has an exceptionally appealing role and her work is declared to be equal to the best she has ever done.

Vitagraph lavished money on the production and the feature is said to be remarkable for the extraordinary number of fine exterior scenes. One of the striking incidents is the destruction at night of a battleship attacked by a U-boat. The shipboard scenes were made on the steamship *Christiansfjord*, which was wrecked a few days later after it sailed from New York.

The play is the third which Vitagraph has made from stories by Robert W. Chambers, the others being "The Girl Philippa" and "The Fettered Woman." Vitagraph has the exclusive film rights to the works of Chambers and has another big picture, adapted from "Between Friends," in production now.

PICTURING QUAINT FUNERAL

Famous Players-Lasky Will Show Ceremony in Hawaii

Funeral ceremonies of Queen Lilliuokalani of Hawaii, who died in Honolulu November 11, are to be filmed exclusively for the Famous Players-Lasky Corporation by arrangement with the territorial government of the Hawaiian Islands, secured by George Melford, who is now at the islands with Sessue Hayakawa, directing "Hidden Pearls" for Paramount.

This is the last time a funeral will be held with the ancient Hawaiian rites and ceremonies and the perpetuation of the event in celluloid will be invaluable from a historical standpoint and also form an exceedingly interesting and impressive picture. Following the death of the Queen, who had been in ill health for many months, preparations were made for the body to lie in state with a territorial guard of honor, pending the funeral arrangements.

WITH NORMA TALMADGE

Ida Darling, well known as a character woman on stage and screen, will be seen with Norma Talmadge in "Ghosts of Yesterday," the picturization of Rupert Hughes' drama "Two Women." Miss Darling was born in New York and has appeared on the legitimate stage for fifteen years. She appeared in "Common Clay," "The Lion and the Mouse," "The High Cost of Living," "Ready Money," "Mary's Ankle" and "The Land of the Free."

GLORIA SWANSEN.
Mack Bennett Comedies.

AMUSING SCENE IN "THE LITTLE PATRIOT,"
Pathe Photoplay with Baby Marie Osborne.

MUTUAL'S SCHEDULE AN ATTRACTIVE ONE

Mary Miles Minter and Edna Goodrich Head Program of Unusual Variety—Last Week of November

Two five-reel productions of a widely diversified character are on the Mutual schedule for the week of Nov. 26. Mary Miles Minter appears in "The Mate of the Sally Ann," a comedy drama of an unusual type, the first of her productions under the direction of Henry King. "American Maid," starring Edna Goodrich, a distinctly American photoplay, is released on the same date. It was directed by Albert Capellani.

The week's schedule includes "A Fight for a Million," Chapter XI of "The Lost Express," the Mutual-Signal mystery serial, "Tom, Dick and Harry," a one-reel Strand comedy starring Billie Rhodes, and "Jerry and the Burglars," a one-reel Cub comedy starring George Ovey. Mutual Weekly, released Nov. 26, is as newsy as the censors will permit.

"American Maid" is Miss Goodrich's fourth Mutual production. It gives the famous beauty an opportunity to prove her sobriquet of "the All American Girl." The story, beginning in a French field hospital in the war zone, changes to the American West and does not depend on a war theme to maintain interest. It is essentially an American drama, graphically presented. It was directed by Albert Capellani, the French director whose staging of European and American productions has brought him wide fame. In the supporting cast are George Henry, William B. Davidson, John Hopkins and others whose names are well known to playgoers.

Mary Miles Minter selected "The Mate of the Sally Ann" from a big list of plays written especially for her, and her judgment is justified. As the friendless, motherless ward of her old, sea-faring grandfather, Captain Ward, Miss Minter portrays the life of a lonely, dreaming girl as only she can. The story is by Henry Albert Phillips. Included in the supporting cast are Alan Forrest, George Periolat, Jack Connolly and Adeel Farrington, players who have helped make the Mutual-American production so popular.

The Strand Mutual comedy, released Nov. 27, starring Billie Rhodes, is a regular laugh fest. "Tom, Dick and Harry" is a tale of three chums who match wits to win the love of one girl. "A Fight for a Million," Chapter XI of "The Lost Express," featuring Helen Holmes in her latest Signal-Mutual serial, develops intense situations as the solution of the mystery draws near. In "Jerry and the Burglars," the Cub comedy, released Nov. 29, George Ovey gets the most out of a cleverly written sketch. The Mutual Weekly, available Monday, Nov. 26, presents happenings of unusual interest abroad and at home.

MANY ATTEND BRENON'S TRADE SHOWING

"Fall of the Romanoffs" Is Presented to Exhibitors at Wurlitzer Hall

An important trade showing of Herbert Brenon's production, "The Fall of the Romanoffs," was held last week at the Wurlitzer exhibition rooms, under the direction of Sol. J. Berman, sales manager for the Brenon Distributing Corporation for New York and northern New Jersey.

An unusual number of exhibitors from this territory were present, and they expressed their enthusiasm over the big production with frequent applause. Mr. Berman made an address, outlining the Brenon Corporation's elaborate publicity plans for "The Fall of the Romanoffs." The Monk Iliodor, who appears in the historical drama, was present, and spoke to the exhibitors through an interpreter.

Among the exhibitors present were the Messrs. Wolf, of the Adelphi; A. Bolognino, of the Arena; Blenderman, of the Clinton Star; C. Steiner, of the New Fourteenth Street Theater; Meyer and Schneider, of the Palace; S. Krauss, of the Harlem Fifth Avenue; A. Harst, of the Regent; Edelstein, of the Mt. Morris; Hurst, of the Harlem Strand; Butler, of the Atlas; S. Cohen, of the Empire; Leventhal, of the Manhattan; Cohen and Pearl, of the Arcade; Silverman, of the Windsor; Shulman, of the Majestic; M. Machat, of the North Star; Solomon, of the Crescent; Moore, of the New, Newark, N. J.; Amsterdam, of the Plaza, Newark; Kaiserstein, of the Strand, Bayonne; Manheim, of the Times, Forty-second Street, New York City; Lederer, of the Colonial, Brooklyn; Glynn, of the Century, Brooklyn; Bock, of the Heights, Brooklyn; Stockheimer, of the Victoria, Brooklyn; Sanders, of the Marathon, Brooklyn; Rachmiehl, of the Sheffield, Brooklyn; Title, of the Avon, Brooklyn; Kernan, of the Chester, Brooklyn; Kaplan, of the Evergreen, Brooklyn; Sam Shear, of the Palace, Corona, L. I.; D. V. Picker, of the Burland, Bronx, New York City; Suckman, of the Golden Rule, Rivington, nr. Essex; and Mrs. Webb, of the Goodwin, Newark, N. J.

WORLD LIBRARY TOPICS

The current issue of the Selig World Library, a General Film release, includes a wide variety of interesting subjects which make it one of the most valuable issues produced to date. Among the subjects are: "The Ole Swimmin' Hole," at Delhi, India; "The Fuel Markets of India," "The Source of Rubber," "Your Thanksgiving Feast," "No Cows an' Chickens on this Farm," and "Knit a Bit," a scene showing blind girls doing their bit for their country.

ENGAGE SALLY CRUTE

As the leading support to Harold Lockwood in his new Metro play, "The Avenging Trail," now being produced under the direction of Francis Ford with Fred J. Balshofer supervising, Metro announces the engagement of Sally Crute, well known actress of the stage and screen.

SPECIAL SHOWINGS

Special trade showings of the first two Russian Art Pictures to be released by Pathe, "The Painted Doll" and "The Queen of Spades," each of which features Mosukin, the celebrated Russian actor, have been arranged for Boston, Cleveland, Cincinnati and Detroit. Louis H. Goldsell, general manager of the Russian Art Film Corporation, addressed Boston exhibitors at the Park Theater on the 15th, Cleveland exhibitors at the Stillman Theater on the 17th, and Detroit exhibitors at the Washington Theater on the 19th. He will be at the showing in Cincinnati on the 21st, which will be held at the Sinton Hotel.

SHIFTS AMONG MANAGERS

J. W. Fuller is now manager of Pathe's Charlotte office and R. V. Anderson becomes manager of their Atlanta office, succeeding George R. Allison, resigned.

"ZEPPELIN'S LAST RAID" IN DEMAND

U. S. Exhibitors' Initial Release Is Heavily Booked in East and West

Reports received by Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, indicate a spirited demand among exhibitors the country over for the concern's initial release, "The Zeppelin's Last Raid," produced by Thomas H. Ince as a successor to his first great spectacle, "Civilization."

With an efficient system of distribution already in full operation in the East, South and Middle West, the Ince spectacle is being heavily booked in those territories. A pre-release engagement of one week at the Scollay Square Olympia Theater came to an end Sunday night, after which the "Zep" picture will play a week at the Strand Theater in Providence. The Fox theaters throughout New England also have been booked.

Nathan Gordon, directing head of the Gordon picture and theatrical interests of New England, is handling the distribution of the U. S. subjects through the Globe Feature Film Corporation of Boston. It is probable the "Zep" picture will be booked to the theater circuits in New York and Pennsylvania and in some parts of the South this week, and negotiations also are under way for circuit bookings in the metropolitan district.

The Southern territory distribution is being handled through the exchanges of the Consolidated Film and Supply Company, with offices in all the principal cities of the South. Although in operation for only a week, many bookings have already been recorded south of the Mason-Dixon line. William Oldknow, one of the best known of Southern film men, will supervise U. S. distribution in that territory.

Arrangements are under way for the establishment of a distribution system girding the West. It is likely the Hoffman-Foursquare interests will handle U. S. subjects beyond the Rockies and by Jan. 1, 1918, the Booking Corporation will have a complete distribution system covering the entire country and Canada.

SCREEN MAGAZINE

Paramount-Bray Pictographs Contain Many Topics of Timely Interest

The success of the tractor in modern warfare prompted the United States Army officials recently to investigate the claims of hundreds of manufacturers, and the machines were put through their paces for the experts to decide whether they were up to requirements. This interesting and timely subject forms a feature of the 94th release of the Paramount-Bray Pictographs, "The Magazine-on-the-Screen."

In Florida and elsewhere where the palmetto palm flourishes, there is a unique industry that is shown in the 94th issue of the Paramount-Bray Pictographs. Annually, hundreds of thousands of hats are made from the leaves of the palmetto palm and shipped all over the world. This subject is intensely interesting as an example of manual craftsmanship. "Straw Weavers of the Tropics" will repay any one's time in educational value and general interest.

Uncle Sam's fifth Hint to Housewives, tells how to preserve fresh eggs and is shown in the 94th release of the Paramount-Bray Pictographs. These "hints" have attracted much favorable comment and the Bray Studios, Inc., have decided, therefore, to release another of the subjects. The methods of keeping eggs fresh, shown on the screen in this release, are the approved ones and should be understood by all housewives.

CONTEST WINNERS

Four persons in the United States are happy today because Consolidated Film Corporation is presenting each one of them with a brand new 85-6 cylinder seven-passenger Overland touring car, valued at $925. This is the closing chapter in the scenario contest held recently by Consolidated Film Corporation, in connection with the presentation of the "Crimson Stain Mystery."

The contest consisted of the submission of the best idea for a five-reel scenario based on the mysteries, characters and situations in the "Crimson Stain Mystery," and the winning idea sent in from each of the districts into which the United States was divided, the Consolidated Film Corporation promised an Overland touring car. The contest opened September 4, 1916, when the "Crimson Stain Mystery" was released and closed August 1, 1917.

The three judges in the contest were Arthur James, director of publicity of the Metro Pictures Corporation, Albert Payson Terhune, author of the "Crimson Stain Mystery," and N. T. Granlund, director of publicity of the Marcus Loew Enterprises.

The winners in the contest are Ellen D. Gehling, 124 Norwood Avenue, Brooklyn, N. Y.; William Powers, 108 Fifth Avenue, Richmond, Va.; Ellen Dewalt, 504 Crawford Avenue, Detroit, Mich.; George S. Lambert, 316 Oak Street, Ironton, Ohio.

PICTURE POLICY

The Empire Theater, Pittsburgh, which recently has been completely renovated, has changed its policy to that of exhibiting motion pictures. The opening under the new line of entertainment took place Nov. 19.

PHOTOPLAY REVIEWS

(*Continued from page 19*)

The moral is: There is always room and board at the top.

R. Paul Harvey in the role of Sylvester grown up, gives an amusing performance and one that is exactly true to type. Russell McDermott does very well in the small part of "Ves" at the age of ten, and Bert Weston and Leona Ball are excellent as his father and mother. Some fine types have been chosen for the extra people, who are called upon to represent small town characters. The picture is staged well and the continuity is good. There are plenty of the usual humorous subtitles.

This fable will prove an addition to any program. It will get many laughs.

F. T.

"THE REGENERATES"

Five-Part Drama by John Lynch. Produced by Triangle Under the Direction of E. Mason Hopper.

The Players.—Walt Whitman, Darrell Foss, John Lince, Allan Sears, Louis Durham, William Brady, Alma Ruebens, and Pauline Stark.

POINTS OF INTEREST

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CHARLES FROHMAN'S PLAYS *in Pictures*

EMPIRE ALL-STAR CORPORATION

Presents

ANN MURDOCK

in

"PLEASE HELP EMILY"

Directed by Dell Henderson

The tremendously successful comedy-drama in which Ann Murdock appeared last season at the nation's largest speaking stage theatres—breaking house records in many cities. Now produced in motion pictures with a cast including many notables who appeared in the original Charles Frohman production. It is an attraction of super-excellence. Released the week of Nov. 19th. Bookings can be made for this and others of Charles Frohman's Plays in Pictures at your nearest Mutual Exchange.

Produced by
EMPIRE ALL-STAR CORPORATION
JAMES M. SHELDON, *President*
Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER, *President*

William S. Hart

ARTCRAFT

NILES WELCH

FEATURED

World Pictures—Brady Made

ADELE LANE

Address care DRAMATIC MIRROR

Edward Jose

FIFTH GROUP OF JAXONS

In a new series of six Jaxon Comedies to be released by General Film, Pokes and Jabs are again at their merrymaking. The current release in this, the fifth series, is "Wandering Boobs," in which the two funmakers record a lot of their best stunts. Other subjects in the new series are: "Disappointed Love," "He's In Again," "How It Worked," "Their Model Careers," and "His Fishy Footsteps." The last two subjects introduce a new comedy team, Finn and Haddie, with many novelties in the comedy line.

STARS CONTRIBUTE

Irene Fenwick, Jane Grey, Ruth Roland, Sarah Baird, Gertrude McCoy, Zena Keefe, Gloria Kenyon, Hedda Nova, Milton Sills, Alan Hale and J. Herbert Frank, all Hoffman Photoplay stars, will play an important part in the plans for motion picture day at Hero Land Friday, November 30.

BROADWAY FEATURES ARTCRAFT PICTURES

Mary Pickford and Elsie Ferguson Draw at Strand and Rialto

Artcraft Pictures were the big attractions at New York's two finest motion picture houses, the Strand and the Rialto, during the past week. At the Strand, Mary Pickford in "The Little Princess" drew big crowds at every performance and at the Rialto, Elsie Ferguson in "The Rise of Jennie Cushing" attracted long lines of waiting patrons in front of the jammed theater.

The two Artcraft offerings were similar in many respects, not only as far as their drawing power was concerned but in the productions themselves. Both plays were adapted from well known books and the star in each appeared in a little girl character. "Our Mary" as Sara Crewe again won the hearts of her admirers in her short dress characterization and Elsie Ferguson, as the little street waif was accorded glowing tributes from press and public. The photoplays were produced at the same time, "The Little Princess" on the West Coast under the direction of Marshall Neilan and "The Rise of Jennie Cushing" at the Fort Lee plant by Maurice Tourneur. Both film plays were taken from books by women authors, the original Pickford story having been written by Frances Hodgson Burnett and the Ferguson subject by Mary S. Watts.

CONDON WITH "PHOTOPLAY"

Charles R. Condon, formerly an associate editor of *Motography*, has been appointed manager of the film advertising department of the *Photoplay Magazine*. During the years Mr. Condon has been connected with *Motography* he has won an enviable reputation for fairness, sound judgment and reliability.

AUTUMN WORK AT COAST STUDIOS

Players Journey to Big Bear Lake for Winter Scenes—Similar Architecture for Griffith and Chaplin Studios

BY M. E. M. GIBSONE

Wheeler Oakman has signed a long-term contract with Metro and will play opposite Edith Storey. Miss Storey is filming the finishing scenes of "The Legion of Death," and work will commence immediately at its completion on her next picture with Mr. Oakman as her leading man.

Big Bear Lake, the happy hunting ground of the California director desiring beautiful snow scenes is now ready for the Winter season. Allen Holubar, directing Dorothy Phillips, has left with his entire company for a month's sojourn to make scenes for two forthcoming Bluebird releases. The company will reside in the log cabins recently purchased by the Universal Company for the use of their companies while working in this location.

Jay Morley, who recently was featured in Bernstein productions, is supporting Clara Williams at the Paralta Studios in "Carmen of the North," and will leave shortly with the company for Northern California snow fields for the wintry settings of the picture.

Kenneth Harlan and Mae Murray are being given ample scope in the production, "The Eternal Columbine," to renew their dancing days. Kenneth Harlan came to the screen after two seasons over the Orpheum time with Gertrude Hoffman.

Rock and Montgomery, the two Vitagraph comedians who have been in New York, arrived at the Vitagraph Hollywood studios today and will commence work at an early date on Big V comedies.

William Parker has been added to the scenario staff of the Metro Company and will adapt "The Weaver of Dreams," by Myrtle Reed, for the second screen production of Viola Dana, to be made at the Hollywood studios of the company. The cast for Miss Dana's first picture includes Clifford Bruce, Haywood Mack, and Mabel Van Buren. John Collins will continue to direct.

Si Snyder, after three years of ceaseless work as director of publicity for the Balboa Company, has taken a brand new job—that of resting. Mr. Snyder states to visitors at his mountain bungalow that he is going to catch up on all the back numbers of the "Post" that he has missed during the past busy months.

Wanda Petit will play opposite Tom Mix in his first drama to be directed by Edward J. Le Saint for the Fox Company.

Appearing on Stage

Harry McCoy, formerly leading juvenile for Keystone, and Edith Sterling, formerly with Universal, have deserted pictures and are appearing on Los Angeles stages during the week. Harry McCoy is at Pantages with a very clever piano act, while Miss Sterling at the Burbank presents a monologue and singing turn.

D. W. Griffith will build the studio in which the completing scenes of his war wonderplay will be filmed. The site adjoining the new Charlie Chaplin studio has been chosen, and the two studios will be built after the same style of architecture, of brick and plaster fashioned after the English cottage design, and which will be attractive as well as combining in fittings, stages and laboratories every known modern invention for picture-making.

Arvid Gilstrom, with a large company, is occupying the studios on Gordon street. Mr. Gilstrom recently returned to the Coast from New York City and will make King-Bee comedies at his new studio.

Rumor has it that Fay Tincher will shortly announce her own company—for the making of comedies. Miss Tincher is in Los Angeles where the negotiations are said to be in progress.

Herbert Standing, who is at present playing a prominent part in support of Mary Pickford in her forthcoming Artcraft production, has been extended the sympathy of the entire photodramatic and theatrical work at the death of his son, Jack Standing, who passed away at his father's Hollywood home. Herbert Standing has three sons now fighting in English army and navy. Jack Standing's work in "The Curse of Eve," soon to be released, was his last.

Beatrice Van has written the second Margarita Fisher vehicle to be produced at the American studios. The first, "A Daughter of Joan," is completed, and Director Lloyd Ingram will shortly commence the direction of the second, "Mollie Go Get 'Em."

Wallace Reid will, on his way to New York City, make a personal appearance at Salt Lake, Kansas City, Denver, Chicago, Cleveland, Pittsburg and Philadelphia at Paramount theaters.

William Russell's Premier car was stolen during the company's sojourn in Mexico, where they were getting scenes for "In Bad." When found two days later an attempt had been made by the thieves to disguise the car by a coat of black paint, and everything removable had been stolen. Mr. Russell recognized the car, in spite of the camouflage and for once it was towed to a garage—and insurance.

Hart Suffers Accident

William Hart broke a finger during the making of a scene for "The Bloodhound"—not one of the two gun fingers, but just as painful. This is the first accident Mr. Hart has ever suffered during the making of pictures, notwithstanding his work has been hazardous and strenuous. The accident occurred while the actor was making an escape from a third-story window by sliding down a lariat. Viola Vale was given an opportunity to try out her training for a Red Cross nurse and made a very neat splint from part of a wooden lunch box until a surgeon could be summoned.

Work has begun on the first Paramount production under the supervision of Thomas H. Ince, featuring Enid Bennett. Jerome Storme will direct.

Helen Holmes is advertising for a small boy to adopt as brother to Dorothy Holmes McGowan, the little girl Miss Holmes adopted some months ago and who has appeared in several scenes for "The Lost Express" serial now under production. The thirteenth episode of this serial began production on Nov. 13, with thirteen working in the company that day. Director McGowan is evidently not afraid of figures.

Nell Shipman, motoring to her bungalow after a day at the studio, was hit by a Standard Oil truck and the car she was driving was badly smashed up. Fortunately the truck chose the side away from the driver for its target, and Miss Shipman escaped without more serious hurt than bruises and cuts from falling glass from the windshield.

Edward Cecil is to play the lead with Virginia Chester in the Modern episode of "By Super Strategy," being produced by the Mena Film Company. The big sets which have been built for this production are noteworthy, inasmuch as they are exact reproductions of places in Jerusalem. A modern street is now being used, and the time of the story that takes place in this set is twenty years hence when the world war will have ceased and, according to the hope of the Zionists, Jerusalem will belong to the Jews for their own. In contrast is the Ancient Street paved in cobble stones, its arches marked with "The Shield of David," and The Wailing Place of the Jews, known to all tourists, is built in exact proportions as it is today in the city of Jerusalem. Howard Gaye is directing and hundreds of extras are employed in the scenes.

Farnum's Own Company

Dustin Farnum is to have his own company, and his first production will be a Western drama. No announcement is made as to director or cast, nor is the name of the story divulged.

Mary Pickford will provide a Thanksgiving dinner like mother used to make for members of "Mary's Six Hundred" stationed at Camp Linda Vista. Miss Pickford will have dinner with the boys and several motion picture stars will later provide an entertainment for them.

$8,000 was realized from the sale of tickets for the Military Ball of last week, given in Shring Auditorium for the benefit of the Hollywood C. C. A., many of the members of which are from the motion picture industry. Henry McRae bought in a large block of tickets, and the Lasky Company, keeping high the standard they have set in Liberty Bond buying, their Home Guard, and general good work in this war time, also bought many tickets.

William H. Clifford is now on his second five-reel comedy drama featuring Shorty Hamilton. The company will take advantage of the first snow of the season at Big Bear Lake for many of their exterior scenes.

PATRONAGE HOLDS

Fans Remain Loyal to Picture Houses in Minneapolis

The ardor of picture fans in Minneapolis has not been dampened by the increased price they are forced to pay since the levying of the war tax on theater tickets, according to managers of several Minneapolis theaters, who declare that ticket sales have not materially decreased.

"Motion picture theaters are really paying more tax than the one-cent for each 10 cents admission fee," Charles G. Branham, manager of the Strand Theater said. "We pay a tax of 2 cents on every admission, we pay the corporation tax, we pay 15 cents per day for every film used to the film exchanges, and we have found that the 5-cent increase in our admission price is entirely taken up by the tax system.

"The public pays 2 cents of it directly to Uncle Sam for we keep a separate set of books and a separate bank account for this tax and every day we deposit two cents for every admission on the previous day. At the end of the month we send the amount to the Government. The other 3 cents the Government gets more indirectly but just as surely through the other channels of taxation."

MILLS DIRECTS FEATURE

Earle Williams, with Miriam Miles as his leading woman, has begun work on another Vitagraph Blue Ribbon feature, with Tom Mills as his director. The company was on location all last week at Glen Cove, L. I. This picture will mark the return of Mr. Mills to the regular Vitagraph feature production department. This is the third picture in which Miss Miles has worked with Earle Williams.

FILM WORKERS JOIN THE COLORS

Famous Players-Lasky Corporation Has Service Flag with Ninety-two Stars

The Famous Players-Lasky Corporation and its subsidiary organizations, exchanges, etc., is supplying a substantial quota to the honor roll of those who have entered the service of their country in the great war. From both East and West men have joined the colors, in many cases surrendering lucrative and important positions to answer the Government's call in time of need. There are, so far as can be determined now, ninety-two men in service.

From the Eastern studios and offices the following are already to be named: Hector Turnbull, formerly with scenario department; Adolph Menjou, actor, now first lieutenant, U. S. Ambulance Corps, Allentown, Pa.; Albert Bassett, actor, private, 107th Regiment, U. S. A.; Harry I. Day, sergeant, U. S. Ambulance Corps, formerly editor *Paramount Progress*; Lloyd Robinson, publicity department, first class yeoman, U. S. N.; Philip Desmond, Ninth Coast Defense, Fourteenth Company, formerly assistant to Mr. Day; L. O. Bull, shipping department, corporal 22nd Aerial Squadron, U. S. A., Chas. Gartner, advertising department, Company K, Seventy-first New York National Guard; James H. MacFarland, U. S. S. Narada, formerly in printing department; William J. Moore, shipping department, sergeant Sixty-ninth New York Infantry; Arthur Ryan, assistant cameraman; Joseph Goodrich, assistant cameraman, sergeant Signal Corps; George Vanderminden, private, Twelfth Coast Artillery, properties department; Paul Vogel, assistant cameraman, private Twelfth Coast Artillery; Joseph Hannafin, shipping department.

From the exchanges are included the following: Famous Players Film Service, Philadelphia, G. W. See, R. E. Brasher, Ray Anderson; William L. Sherry Feature Film Company, New York, James Lynch; Famous Players Film Service, Chicago, Thomas Murphy, Harry Gustafson, Bert Reynold; Famous Players Film Service, Detroit, John Briggs, captain; Famous Players Film Service, Cincinnati, Harold Rhodes; Notable Feature Film Company, Denver, Col., Earl Davis; Texas Paramount Pictures Company, Dallas, Texas, H. W. Wills; Famous Players Film Company of New England, Boston, Fred Hookailo, Seymore Stone, Bernie Moorland, Buck Livingstone, Jack Wheeler, Edward Poress, Fred Stearns, Nathan Goldstein, Walter Leary, William McCoidive; Notable Feature Film Company, Salt Lake City, Frank Osborne; Kansas City Feature Film Company, Kansas City, Mo., L. B. Flinton, Tom McKean, A. Orendorff; Progressive Motion Picture Company, San Francisco, Donald B. Smith, F. Palmerton, A. H. McQuestion, H. Brown; Southern Paramount Pictures Company, New Orleans, George Sheperd and Anthony Mato; Progressive Motion Picture Company, Portland, Ore., W. Gifford; Progressive Motion Picture Company, Seattle, Wash., A. St. Claire and E. L. Lewis.

Of the number of men who have enlisted from the West Coast studios and offices many have already earned commissions and promotions in different branches of the service. The enlistment early in the war of Tom Forman, Walter Long and T. E. Duncan, popular among the members of the Lasky Stock company, was instrumental in securing about a dozen of the Lasky boys from other departments in the Coast Artillery, the corps to which the three named belong. Dr. George Hamilton, who was a member of the company, has earned a surgeon's berth as first lieutenant, and Walter Long has become a lieutenant in the Coast Artillery. T. E. Duncan has rank of captain in the same company.

Cullen B. Tate, Albert Carroll and Douglas Burke were among the first members of the newly organized divisions of camoufleurs, enlisted under the Signal Corps. Arthur Streib is to be with the special hospital corps. He is a photographer. W. N. Sherer is already in service in France as a sergeant; Frank Dazey of the scenario department is a second lieutenant; Joseph Poe, a chauffeur, is with the "Grizzlies" and Leo V. Nomis is in the aviation corps.

The men who have left the Lasky Company to undergo service in France comprise approximately 10 per cent. of the regular studio quota. There are forty-three soldiers and sailors from thirteen different departments in the Lasky roll of honor. The complete list up to date is as follows: Actors, Walter Long, Tom Forman, Lucien Littlefield, T. E. Duncan, V. Higgins, Leo V. Nomis, Dr. George Hamilton, Sam Searle; from the laboratories, D. E. Lyon, George Nico, W. Nicco, E. Lockwood, L. Ecklund, D. W. Jones, H. T. Selberg; photographic department, Victor Fleming, Edward Morrison, Arthur Streib, Don Short, Al Gilks; property department, Bon Lee, Harry Boquet, Howard Whyler; assistant directors, W. N. Sherer, Roy Marshall, C. B. Tate; stage crew, D. Burke, E. Mauriques, C. Marchund, L. Botts; carpenter shops, Harry Mittenawer; scenic department, A. Carroll; transportation, J. Poe and R. Seigel; scenario department, Frank Dazey; electrical department, A. Johnson; titling and printing, F. Westeberg; offices, etc., W. Wheeler, R. T. Keeton, Myron Lasky, H. Willard. In addition are W. Nevenheisen and David Hall, selected but not yet called for active service.

The Famous Players-Lasky Corporation is gratified by the patriotic expression of its employes in all departments and willingly submits to the sacrifice of valuable men in the interests of the nation at this critical period in its history.

PATHE SALESMEN SHOW GOOD RETURNS

Tact and Industry of Film Men Boom Attractions in All Parts of the Country

With the bigger, better program to work on, Pathe salesmen are redoubling their efforts for the big drive on Pathe Plays, "The Hidden Hand," and others.

H. P. Calloway earns the distinction of leading the entire sales force for the month of October, according to figures compiled at the home office, and his average is the highest ever scored, indicating the increase in Pathe's business. F. A. Grady is second and H. I. Goodman third. There are a number of instances of good work on the part of Pathe salesmen which deserve mention as illustrating the Pathe sales policy.

An exhibitor in the little town of Paris, Ill., signed for Gold Roosters. On arriving in Paris, salesman Gantz, of St. Louis, found that this man had been disappointed on his opening day and was without the subject booked. He immediately got in touch with the Indianapolis office and they were able to ship for the night performance. "There is no doubt in the world," says Manager Shrader, of Indianapolis, "but that Gantz saved this customer as an account for Pathe, and from previous experience I do not believe that this would have been possible outside of our organization."

In Princeton, Ky., the exhibitor booked "The Neglected Wife" because Salesman C. H. Stewart, of St. Louis, got eight merchants in the town to co-operate with the exhibitor by giving away tickets with every purchase of $1 or over, the tickets to cost the merchant 2½ cents each and to be good for the first episode only. The exhibitor in turn agreed to advertise in the newspapers and on his screen the places of business where the tickets might be obtained. The serial started to big business.

In Cincinnati territory, Calloway closed a six months' contract, non-cancellation, for the entire Pathe output to the Elks Opera House, Bluefield, W. Va.; Hamilton booked Gold Rooster features to seventeen theaters out of twenty-four in Louisville and says he will get two more; Neer booked Gold Rooster plays first run at the Knickerbocker Theater, Columbus; Allison sold the Pathe News service to Keith's Theater and the Strand Theater, Dayton, first run—these are both U. B. O. houses; Chase secured forty-nine contracts on "The Fatal Ring" in Cincinnati.

Tal Richards, salesman at Kansas City, realizes that the Pathe Art Portraits are by far the most beautiful and attractive advertising furnished by any film company. These are, however, hard for salesmen to handle because they cannot be folded. Richards has taken one and at his own expense has had it mounted on heavy cloth with a stick at one end similar to a roller map. This can conveniently be rolled with a strip around it and carried from place to place in order to show it to an exhibitor.

ENNIS TAKES CHARGE

Bert Ennis, a publicity purveyor of many years' experience in the theatrical and film world, recently appointed to the post of publicity director for McClure Pictures and the Petrova Picture Company, has taken up his new duties. Ennis will handle exclusively the trade press exploitation matter for Madame Petrova and the eight starring vehicles in which she will appear during the fourthcoming year. He will also publicize "Mother," the six-part George Loane Tucker production sponsored by McClure Pictures, together with the other film interests of the firm.

ENGAGE PLAYWRIGHT

H. Sheridan-Bickers, the well known playwright and dramatic critic, has been engaged by Bluebird Photoplays, Inc., to write exclusively for Mae Murray. All future Mae Murray Productions will be written and edited by Mr. Bickers, whose first story for her, "The Eternal Columbine," is now being made under the direction of Robert Leonard.

SECOND BEBAN PICTURE

In order to hasten production work on two forthcoming Paramount pictures starring the distinguished delineator of Latin types—George Beban—while Donald Crisp is completing "Jules of the Strong Heart," William C. DeMille and his company are filming the incidents in the second Beban production which do not require the actual presence of the star.

"Jules of the Strong Heart" is practically finished. Many of the scenes for this virile story of the Northern forests were taken at the Lasky lumber camp at Hoquiam, Washington, where a complete studio was erected for the purpose. As soon as Mr. Beban is through with this picture he will start work under Mr. De Mille.

GENERAL FILM COMPANY.

The favorite comedian with a whimsical face

seen in Sparkle Comedies

BILLY RUGE

Is carded to keep "Sparkling" for the next six weeks in his newest One-Reel "SPARKLE" Comedies

On the Love Line — After the Matinee
The Detective — Double Cross
Smashing the Plot — The Best of a Bad Bargain

They're Being Booked by Exhibitors Who Know What's Needed to Brighten a Program

Produced by the

JAXON FILM CORPORATION

Commercial Trust Co. Building

41st Street and Broadway, New York City

Distributed Exclusively by General Film Company

TOM TERRISS

Now directing ALICE JOYCE in a 7 reel super feature

"A WOMAN BETWEEN FRIENDS"

By ROBERT W. CHAMBERS

BESSIE LEARN

INGENUE LEADS

PRODUCTIONS OR PICTURES Address care DRAMATIC MIRROR.

CORINNE GRIFFITH

"The Screen's Sweetest Personality"

NOVEMBER RELEASES
"I WILL REPAY"
"HEREDITY"
VITAGRAPH

HENRY KING

DIRECTOR

MUTUAL PRODUCTIONS—*Releases:*
"Souls in Pawn" "Spectre of Suspicion"

AMERICAN FILM CO.
Santa Barbara, Cal.

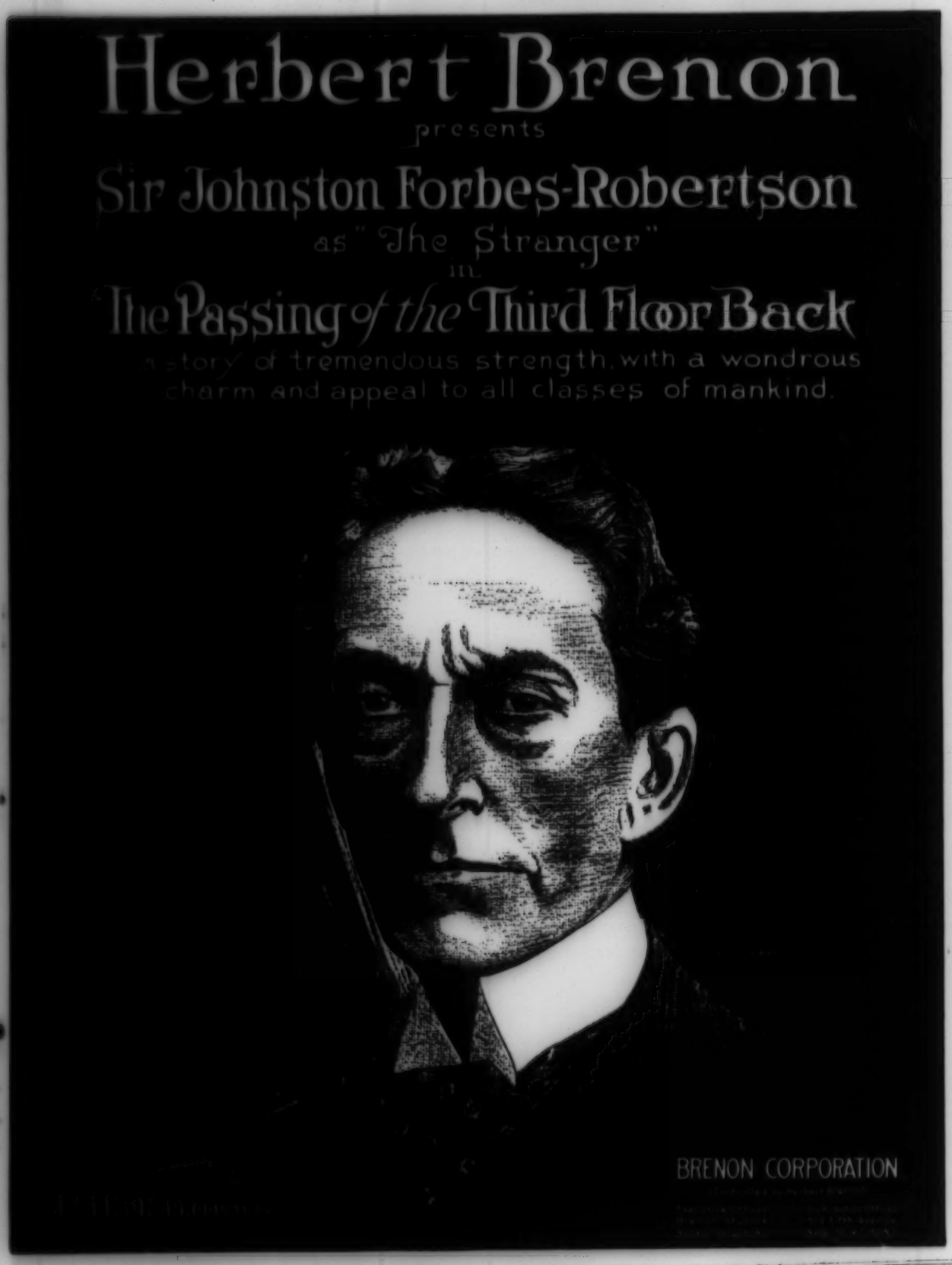
GAIL KANE

American Film Co. Santa Barbara, Cal.

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

MACK SENNETT---COMEDIES


Herbert Brenon
presents
Sir Johnston Forbes-Robertson
as "The Stranger"
in
The Passing of the Third Floor Back
a story of tremendous strength, with a wondrous charm and appeal to all classes of mankind.
BRENON CORPORATION

SCENICS SHOW NATURAL WONDERS

Essanay's New Productions Treat of Nature, Science and Industries—Released in Single Reels

Essanay has completed the production of seven scenics under the general caption of "The Wonders of Nature, Science and Industry," which are said to be one of the most remarkable ever put out, both from the views shown and from the photography. These pictures are 1,000 feet in length and are released each week through the General Film Company, beginning November 24.

The first picture is of peculiar interest as it shows five of the best known writers in the country, Maximillian Foster, Jack Lait, Hughie Fullerton, Grantland Rice and Bill McGeehan, fishing for salmon in New Brunswick. Not only does it picture the beautiful scenery of the country but it gives the intimate touch of camp life where these writers were roughing it.

There is a trip through the Banff National Park, the great playground of Canada, which covers 2,600 square miles in the heart of the Canadian Rockies. The great natural resources of Canada are shown, as also the gigantic water powers of both western and eastern Canada, with an exposition of the harnessing of Niagara and other waterfalls. There are logging scenes on the Cane River in British Columbia, picturing men riding the great logs through the seething river floods and one scene showing the fight of a hundred men to break a great jam of 1,000,000 feet of lumber.

HOTEL LOBBY FILMED

An innovation in interiors is promised in "The Eighth Great Grand Parent," a forthcoming Greater Vitagraph Blue Ribbon feature. One of the sets is laid in a hotel, and Director William Wolbert of the Hollywood Studio plans to set the camera on the mezzanine floor of a leading Los Angeles hostelry and have Alfred Whitman and Neil Shipman and the supporting cast mix with guests in the lobby so the picture can be taken unknown to the patrons. In this way it is planned to eliminate the stiffness that so often occurs in scenes of this kind. A country club well known to society people in Los Angeles will also be used in filming the feature.

BOX OFFICE RESULTS

Box-office receipts are exceeding fondest expectations of exhibitors who are showing Helen Holmes in her new Mutual-Signal chapter play, "The Lost Express." P. K. Peters, manager of the Fountain Theater, Terre Haute, Indiana, writes to Mutual as follows: "It gives us much pleasure to inform you that 'The Lost Express' is a howling success from a box-office point of view, having exceeded fondest expectations; it is gaining us more trade with each episode. The story is good and the mystery well sustained."

"ARE WAITRESSES SAFE?"

Louise Fazenda, long conceded to be one of the funniest women on the screen, makes her Paramount-Mack Sennett debut in "Are Waitresses Safe?" which was released November 18. It is confidently asserted that for laugh-provoking qualities this vehicle will be her greatest triumph. The comedy, directed by Victor Heerman and supervised by Mack Sennett, includes in its cast, besides a large number of supernumeraries, such well known funmakers as Ben Turpin, Slim Summerville and, also, Teddy, the Great Dane, and Pep, the Maltese cat.

NOTABLES ATTEND SCREEN CLUB BALL

Studio and Stage Well Represented at Gathering in Hotel Astor

The sixth annual ball of the Screen Club of New York was held at the Hotel Astor on Nov. 17. This is the official date of the affair, but as most of the one thousand guests present did not arrive until midnight and stayed well into the morning, the ball really occurred on the 18th. Two groups of musicians, a Hawaiian orchestra and a military band provided the music.

Instead of the customary grand march, Joseph Farnham, the newly elected president of the club, provided an innovation in the form of speeches made by Ethel Barrymore and Wilton Lackaye, who is more or less noted for this sort of thing. Among the notables present were Beverly Bayne, Francis X. Bushman, Mabel Normand, Alice Brady, William A. Brady, E. K. Lincoln, Pearl White, Norma Talmadge, Violet Mersereau, Lewis J. Selznick, Albert Capellani, Alice Joyce, Lillian Walker, Ruth Stonehouse, Mae Marsh and the usual corps of trade paper representatives. The boxholders included E. K. Lincoln, Paul Scardon, Lewis J. Selznick, John Adolphi, Alice Brady, the Vitagraph Company, the Fox Film Corporation, P. A. Powers, Capt. E. H. Calvert, Frank Powell, Mattie Keene, Edgar Lewis, Harry Morey, Tom Moore, Albert Capellani, the Metro Pictures Corporation, Max Mayer, Joseph Farnham, the Ogden Pictures Corporation, George C. Baker, Daniel Frohman and the Famous Players-Lasky Company.

The Screen Club unfurled its service flag, which contains twenty-one stars. Only two of the enlisted men were present, namely, Sergeant William Harvey and Private James Ewans, the only ones within traveling distance of Broadway. Of the others, two were heard from through cables saying that they had arrived safely at "a foreign port." The messages were sent by Earl Metcalfe and George Marlow. Another incident was the presenting to Billy Quirk, the retiring president, of a gold card on which was engraved a statement to the effect that he was entitled to life membership in the club.

WILLIAMSON SUES

"Submarine Eye" Producer Claims Universal Owes Him $4,750

J. Ernest Williamson, of the Williamson Brothers, has begun suit in the Federal District Court against the Universal Film Manufacturing Company for $4,750, alleged to be due him for services in connection with the production of the film play "Twenty Thousand Leagues Under the Sea," which was adapted from Jules Verne's novel. Williamson says that he entered into a contract with the film company for $150 a week during the time that it took him to build and photograph the undersea effects, and that owing to various delays he was so occupied from March to November, 1915. The motion picture company, on the other hand, says that the contract was to run for eight weeks at $150 a week, and that it was not the company's fault that Williamson could not produce the effects in that time.

SHOWING AT THE RITZ

Olcott's "The Belgian" Is Commended by Foreign Officials

At a testimonial to His Majesty King Albert of Belgium, on the occasion of his birthday, Sidney Olcott's production, "The Belgian," in which Walker Whiteside and Valentine Grant are starred, was shown in the grand ballroom of the Ritz-Carlton Hotel, Friday evening, Nov. 16, under the auspices of Baron de Cartier of the Belgian Legation.

The picture was splendidly received and made a deep impression upon the brilliant audience assembled, among whom were many members of the Allied diplomatic corps and New York's prominent society. At the conclusion of the showing of the film, Captain Dugmore of the British Army made an address in which he dwelt on the marvelous detail and wonderful veracity of the picture, complimenting Mr. Olcott most highly upon the authenticity of the various incidents.

Following Captain Dugmore, Lieutenant Count d'Ursel, secretary of the Belgian Legation, who has but recently returned from the battlefields of Flanders, in a short speech complimented the producer on the realistic Belgian atmosphere. Count d'Ursel thanked Miss Grant for her true rendition of the golden-hearted Belgian peasant girl and commended the entire cast.

METCALFE SAFE IN ?

Earl Metcalfe, who pleased the fans as a leading man with the Lubin Company, and later did heroics in "The Girl Reporter" serial, postcards that he has "arrived safely in a foreign port." Mr. Metcalfe was one of the first to try for the Officers' Reserve training camps and succeeded in winning a second lieutenantcy. He was assigned to the 165th Infantry, the old New York 69th Regiment, and sailed with that organization recently.

Margarita Fischer has finished her new American Film offering, "A Daughter of Joan." Miss Fischer's new comedy-drama for the American Film Company will give her opportunity for some entirely new interpretations of screen art.

PATHE STRENGTHENS EXCHANGE FORCES

Abeles Appointed Special Representative—Raynor New York Manager

Further strengthening of Pathe's Exchange organization goes on to keep pace with augmented producing facilities for the big drive, now beginning with big stars in big pictures.

A. S. Abeles, for the past three years manager of Pathe's big New York branch, has been appointed special representative by J. A. Berst, vice-president and general manager and has already left to open a new office in Oklahoma City. His successor as manager at New York is William E. Raynor who leaves a similar position with Mutual.

Mr. Abeles has been with Pathe about three years, for two of which he has managed the biggest office efficiently. This in itself shows his ability. His every effort has been devoted to the interests of his company and his appointment as special representative comes as an acknowledgment of and reward for his faithful service.

Mr. Raynor is well known to the New York trade. His experience in the theatrical field dates back many years. In turn, he has been press agent, publicity manager, and theatrical manager for some of the largest theatrical companies touring America.

Mr. Raynor's entrance into the film industry came through George Kleine when he introduced "Quo Vadis" as the first big feature to play at regular theater prices at the Astor Theater in New York. Mr. Raynor promoted the publicity for this attraction. Also he was the first to promote a picture play traveling from town to town as a regular theatrical attraction, carrying a complete equipment with advance agents and billing, similar to the legitimate theater method.

DECISION RESERVED

Case of Exhibitors Against Authors of Music Is in Court

Milo M. Goldsmith, counsel for the Motion Picture Exhibitors' League, last week appeared before Justice John W. Goff, sitting in the New York Supreme Court, and asked for an injunction restraining George Maxwell, president of the American Society of Composers, Authors and Publishers, from demanding a license fee from a motion picture house for playing music by the members of the society. The 174th Street and St. Nicholas Amusement Company is the particular plaintiff in the suit, which is being used as a test case that will affect over seven thousand motion picture exhibitors.

The court reserved decision after telling Mr. Goldsmith and Nathan Burkan, who represents the composers, to submit all their papers to him for review.

The exhibitors contend that, although they recognize the right of the owner of a copyright to a monopoly in the sale of his production, or in public performances of same for profit, no law gives the owners of copyrights the right to band together and form one gigantic congregation to create monopoly on top of monopoly. They allege that the American Society of Composers, Authors and Publishers represents 95 per cent. of the popular music output, and their combination to impose a license fee on exhibitors and others constitutes a monopoly. Also they claim that the use of copyright music in motion picture theaters is fair and not in violation of the copyright law.

SMITH GENERAL MANAGER

Expert Projection Engineer Chosen by Nicholas Power Directors

At a recent meeting of the board of directors of the Nicholas Power Company, Will C. Smith was appointed general manager. This appointment will meet with great favor throughout the motion picture industry, as Mr. Smith stands high in the esteem of the exhibitors, operators, accessory dealers and those generally identified with the business. It has long been conceded that Mr. Smith is one of the best projection engineers in this country, and through his extensive experience with traveling shows, his supervision of many of the most important projection machine installations, his long years of association with the Nicholas Power Company, as well as a most thorough research of the art of projection along scientific lines, he has attained such an eminence in this work that to-day exhibitors and operators consider him an authority.

Mr. Smith is treasurer of the Screen Club, treasurer of the National Society of Projection Engineers and is a member of the Machinery Club of New York and of the Green Room Club.

ANOTHER ASHER THEATER

One of the seven new theaters in Chicago, the Adelphi, and the latest addition to the Asher Brothers' string of motion picture houses, was opened Nov. 10. The exterior of the building is in a straight line design and the interior is decorated in delicate pastel colorings. The architect has achieved some interesting new effects by the use of concealed lighting. The lobby is of black and white Italian marble and the contrast between this and the interior is said to be very striking.

HOW THE CRITICS RAVE ABOUT

Thos. H. Ince's NEWEST and GREATEST SPECTACLE

WID:—Properly handled, "THE ZEPPELIN'S LAST RAID" should get oodles of money. If you can't get real money with this, it would seem to me that you should go out and have a heart-to-heart talk with yourself and find out what's the matter."

TELEGRAPH:—"The newly organized U. S. EXHIBITORS' BOOKING CORPORATION have in "THE ZEPPELIN'S LAST RAID," their first release, a feature that will **thrill, entertain and impress all who see it,** and one which the **wise exhibitor will make every effort to show.**"

NEW YORK TRIBUNE:—"NOTHING AT ALL LIKE IT HAS EVER BEEN SEEN ON THE SCREEN."

NEWS:—"It will meet **every demand of the exhibitor** whether he cater to a **hundred a night** or **two thousand,** and **regardless of his neighborhood.**"

WORLD:—"**For the FIRST TIME** the workings of a German dirigible are shown on the screen, and the DETAILS OF A RAID upon a DEFENCELESS VILLAGE REPRODUCED."

MIRROR:—"All in all, "THE ZEPPELIN'S LAST RAID" again demonstrates the **skill** and **artistic sense** of THOS. H. INCE as a director and **producer of big pictures.**"

REVIEW:—"The U. S. EXHIBITORS' BOOKING CORPORATION are launching "THE ZEPPELIN'S LAST RAID" as their initial release. **SUCCESS IS SPELLED FOR THEM.**"

U. S. EXHIBITORS' BOOKING CORPORATION

EXECUTIVES: Frank G. Hall—William Oldknow
TOP O' THE TIMES BLDG.—NEW YORK

NEXT—Another THOS. H. INCE Sensation

BESSIE BARRISCALE in "THOSE WHO PAY"

OPEN BOOKING OF FRANCHISES IN ORDER OF APPLICATION

BOOK THROUGH THE FOLLOWING EXCHANGES:—HOFFMAN-FOURSQUARE: NEW YORK (729 7th Av.); BUFFALO (147 W. Swan St.); PITTSBURGH (127 4th Ave.); CLEVELAND (Sloane Bldg., Prospect St.); DETROIT (Joseph Mack Bldg., Elizabeth St.); CINCINNATI (301 Strand Theatre Bldg.); CHICAGO (307 So. Wabash Av.); ST. LOUIS (301 Empress Theatre Bldg.); KANSAS CITY, MINNEAPOLIS, DENVER, PORTLAND, SAN FRANCISCO (address 729 7th Ave., New York, pending opening of new offices); FRANK GERSTEN, INC.:—NEW JERSEY (220 W. 42nd St., New York); GLOBE FEATURE FILM CO.:—NEW ENGLAND (20 Winchester St., Boston, Mass.); CONSOLIDATED FILM & SUPPLY COMPANY:—ATLANTA (Walton St.); NEW ORLEANS (Gravier St.); DALLAS (Commerce St.).

FARRAR IN DECEMBER

"The Devil Stone" Is First Artcraft Release of Month

The next Geraldine Farrar subject will be entirely finished in the near future and that it will be the first Artcraft release in December. The film is now receiving its final treatment for public presentation at the Lasky plant in California. This is the second Farrar production to be released by Artcraft, the first being "The Woman God Forgot."

It is stated that one of the most attractive features of the new photoplay is the artistic presentation of the theme which is based on superstition, by Cecil B. De Mille, who staged the production. Jeanie Macpherson, who wrote the stories for "The Woman God Forgot," "Joan the Woman" and other Farrar photoplays, is responsible for the scenario of "The Devil Stone," which is adapted from the original story by Beatrice De Mille and Leighton Osmun. Wallace Reid plays opposite the star.

LETTER FROM BRENON

Editor DRAMATIC MIRROR.

DEAR SIR: As one deeply concerned with the progress of an industry which suffers many attacks at the hands of your own great profession, and so seldom has the opportunity to defend it through the public press, may I be permitted to express a thought which came to me a few moments ago?

In seeking to learn from that older and more dignified art, the drama, I, as a producer of motion pictures, and as one who wished to be entertained, was present at the first night of "The Torches," by Henri Bataille. Never have I spent an evening which gave me greater satisfaction from the standpoint of intellectual entertainment and food for thought. To me it was one of the really great dramatic achievements in the history of the New York theater in a decade, and yet to-day I learn the play will close shortly. When a play like this comes along and apparently fails, it is because the public assumes that it is of the prevailing low standard and dismisses it.

Look at the standard of the productions in the New York theaters to-day and compare them with the standard in the motion picture theaters, and the growth of one as against the decline of the other.

Why are the stars of the theaters failing to draw? Believe me, sir, it is not because they are declining in popularity, but because the standard of the plays in which they appear is so low that they cannot carry them to popular success.

Let us have done with these glittering generality attacks from the press upon the silent drama, and let us have more encouragement for those who have tried so hard to uplift the standard of the spoken drama.

While attacking the motion pictures and ignoring the extraordinary progress they have made (in spite of the fact that only recently there have been attracted to it the more intellectual writers upon whom the real foundation of motion pictures depends), why not at the same time analyze the so-called successful financial productions of dramas of the past two years and give them a greater measure of their deserts?

HERBERT BRENON.

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
present
KITTY GORDON
in
"Her Hour"
Story by Raymond Schrock
Directed by George Cowl

BETTER THAN EXPECTED

Bookings for Russian Films Include All Classes of Houses

An outstanding feature of Pathe's Big Sales Drive is the fact that the Russian Art films are going over even better than was expected by trade experts. Among the many big houses which have booked the series beginning with "The Painted Doll," starring Ivan Mosukin are the Isis Theater, Denver; the Broadway Theater, Enid, Okla., and the T. and D. Theater, San Francisco. In each instance the bookings are at a high rental and the difference in the size of the houses and their location illustrates the drawing power of the pictures.

An angle of advertising and exploitation that is putting the Russian Art films over is this: "What is happening in Russia? What kind of people are the Russians? You can see how they live and love in Pathe's Russian Art films, made in Russia with the greatest stars of the most artistic theater in the world. They form a real Russian repertory brought to you."

MISS DRESSLER IS WRITING "FIRED"

Comedienne Now Preparing Another of the "Tillie" Series

Marie Dressler, the famous "Tillie" of the stage and motion pictures who has just completed "The Scrub Lady," a comedy being released through Goldwyn exchanges, has begun work on a new piece from her own pen, entitled "Fired," and described as the story of the busiest day of her life.

"Fired," which will also be released to exhibitors through the Goldwyn sales organization, is another of the "Tillie" series, begins with the ejection of that celebrated character for the 'steenth time in her rathered checkered career, from the hash foundry operated by Simon Legree. That establishes the title.

From this promising beginning Tillie, in the person of Miss Dressler, never stops moving for something like 2,000 feet of film. Miss Dressler says that if the story of "Faust," which occupied Goethe about forty years in composition, was designed to show every temptation to which a maiden could be subjected, it certainly has nothing on "Fired"; and it didn't take her any forty years to write it, either.

STRONG PROGRAM TO START DECEMBER

Serials Remain a Big Factor in Output of Pathe

Baby Marie Osborne in one of the best pictures she has ever made, the second episode of "The Hidden Hand" serial which is starting out as another "Elaine," the 12th chapter of "The Seven Pearls," a Lonesome Luke two-reel comedy, and another instalment of the Argus Pictorial are features of Pathe's program for the week of Dec. 2.

Baby Marie Osborne's picture is entitled "A Little Patriot." It is a five-reel Gold Rooster play, produced by Diando, scenario by Lela Liebrand, story by John W. Grey, directed by William Bertram. The cast includes Herbert Standing, John Connelly, Marion Warner, Jack Lanning, and last, but by no means least, Ernest, the little colored boy, who has been seen in the recent Baby pictures. It is said that Tally, the Los Angeles exhibitor, wanted to buy the picture outright when he saw it at the studio.

Doris Kenyon stars in the second episode of "The Hidden Hand," entitled "Counterfeit Faces" with Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

Mollie King is seen in "The Seven Pearls," twelfth episode, "Buried Alive," with Creighton Hale and Lean Bary, produced in two reels by Astra. The Lonesome Luke two-reel comedy is called "We Never Sleep." It was produced by Rolin.

"Fishing in Japan," Pathe combitone educational, and "Along the Tagus" (Portugal), Pathe combitone travel form a split reel. The first half is one of the most beautiful pictures of its kind ever taken. It shows the little boats of the hardy toilers of the deep in tumbling seas and running along the rock-ledged shores. In the latter part, you see the fertile valleys of Portugal, beautiful scenes in Lisbon, the capital, and picturesque life of the simple peasant folk.

The four articles in the second issue of the Argus Pictorial, the screen magazine in one reel, are "Fighting Forest Fires," "Spearing Eels," "Stencilling," as demonstrated by Professor Thatcher, Department of Fine Arts in Columbia University, and "Pride Goeth Before a Fall," a sad tale of Helena Smith Dayton's remarkable "Clay Folk." An International Cartoon and educational and Hearst Pathe News No. 98 and No. 99 complete this program.

WALLACE REID RETURNS

Popular Star Comes East to Film Production in Eastern Studio

For the first time in six years, Wallace Reid, the popular star in Paramount pictures, will come to New York shortly to film a production at the studios in the East and during his trans-continental journey will appear in Paramount theaters at Salt Lake City, Denver, Kansas City, Chicago, Cleveland, Pittsburgh and Philadelphia. All arrangements have been made for his reception in each of these important centers and he will devote a day to each city, visiting the local theaters as the guest of the exhibitors and representatives of the Paramount exchanges. A number of other cities along the route have been clamoring for Wallace Reid to pay them a visit, but the limited time allowed makes it impossible for him to cover any other community or extend his itinerary in any other direction.

Wallace Reid has recently completed "Nan of Music Mountain," which will be a December Paramount release, and is finishing still another Western production, upon completion of which he will start across the continent. Arrangements are being perfected for his reception in Manhattan and after this he will begin work upon "The Source," which has its locale largely in forests so Eastern in character that they could not be simulated in California.

CAMP GRANT FILM

Mutual Distributes Picture Made by The Chicago News

A 1500-foot special motion picture of "Our Boys at Camp Grant" has been made by the *Chicago Daily News* to be circulated among the Chicago theaters for the benefit of the newspaper's tobacco fund, a fund to supply smokes to the soldiers in France.

The picture was released November 19, through the Chicago exchange of the Mutual Film Corporation, which is rendering free service in the handling of the film as a contribution to the patriotic fund. All of the proceeds go to the fund.

The picture was made under the supervision of A. Chester Keel of the promotion department of the *Chicago Daily News*. It shows the various incidents and phases of life in the training trenches of Camp Grant, picturing thousands of the drafted men from Chicago and vicinity.

WRITERS IN PICTURE

A select party of friends, with Grantland Rice of the New York *Tribune*, viewed the first number of Essanay's new scenic series, "The Wonders of Nature, Science and Industry," at a private showing at an uptown projection room. This release entitled "Salmon Fishing in New Brunswick," has Mr. Rice and a number of other distinguished writers performing as the salmon fishers.

PHOTOPLAY FEATURES

PARAMOUNT
Jack and Jill, Jack Pickford, Louise Huff, Nov. 12.
Molly Entangled, Vivian Martin, Nov. 19.
The Judgment House (J. Stuart Blackton Production), Nov. 19.
Bab's Matinee Idol, Marguerite Clark, Nov. 26.
The Eternal Temptress, Lina Cavalieri, Dec. 3.
The Secret Game, Sessue Hayakawa, Dec. 3.
The Land of Promise, Billie Burke, Dec. 10.
Tom Sawyer, Jack Pickford, Dec. 10.

PARAMOUNT
The Little Princess, Mary Pickford, Nov. 12.
The Rise of Jennie Cushing, Elsie Ferguson, Nov. 12.
Reaching for the Moon, Douglas Fairbanks, Nov. 19.
The Silent Man, Wm. S. Hart, Nov. 26.
The Devil Stone, Geraldine Farrar, Dec. 17.
Dartagnan of Kansas, Douglas Fairbanks, Dec. 31.

GOLDWYN
Fighting Odds, Maxine Elliott, Oct. 7.
The Spreading Dawn, Jane Cowl, Oct. 21.
Sunshine Alley, Mae Marsh, Nov. 4.
Nearly Married, Madge Kennedy, Nov. 18.
The Auction Block, Dec. 2.
The Cinderella Man, Mae Marsh, Dec. 16.
Thais, Mary Garden, Dec. 30.

GREATER VITAGRAPH
The Fettered Woman, Alice Joyce, Webster Campbell, Nov. 5.
I Will Repay, Corinne Griffith, Mary Maurice, William Dunn, Nov. 12.
Next Door to Nancy, Mildred Manning, Wallace MacDonald, Nov. 19.
The Tenderfoot, Carol Halloway, William Duncan, Nov. 26.
The Grell Mystery, Earle Williams, Miriam Miles, Dec. 10.
An Investment in Petticoats, Mildred Manning, Wallace MacDonald, Dec. 17.
A Woman Between Friends, Alice Joyce, Mare MacDermott, Dec. 24.
John Burt, Mary Anderson, Alfred Whitman, Dec. 24.
His Own People, Harry Morey, Gladys Leslie, Dec. 31.

TRIANGLE
Doing Her Bit, Ruth Stonehouse, Oct. 28.
The Stainless Barrier, Triangle Players, Oct. 28.
Fighting Back, Wm. Desmond, Claire McDowell, Nov. 4.
Up or Down, George Hernandes, Nov. 4.
The Medicine Man, Roy Stewart, Nov. 11.
Indiscreet Corinne, Olive Thomas, Nov. 11.
A Case at Law, Dick Rosson, Nov. 18.
Fuel of Life, Belle Bennett, Nov. 18.
The Renegades, Walt. Whitman, Alma Reubens, Nov. 25.
For Valour, Wilfred Allen, Nov. 25.

PATHE GOLD ROOSTER
THANHOUSER
The Heart of Ezra Greer, Frederick Warde, Leila Frost, Oct. 7.
The Torture of Silence, Mrs. Emmy Linn, F. Genier, Oct. 14.
France in Arms, Nov. 11.
The Queen of Spades, Nov. 18.
HEPWORTH
Iris, Alma Taylor, Henry Aipley, Stuart Rome, Aug. 26.
LASILDA
Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.
ASTRA
Stranded in Arcady, Mrs. Vernon Castle, Elliott Dexter, Oct. 14.
The Mark of Cain, Mrs. Castle, Antonio Moreno, Nov. 4.

BRENON PRODUCTIONS
The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.
Kismet.
The Woman Thou Gavest Me.

GENERAL FILM
Dry Valley Jackson, Carlton King, Oct. 13.
JAXON
Pokes and Jabs Comedies.
FALCON
The Clean Gun, Kathleen Kirkham.
Feet of Clay, Margaret Landis, R. H. Clay.
Brand's Daughter, Kathleen Kirkham.
His Old-Fashioned Dad, Daniel Gilfether, Millie McConnell, Zollenstein, Vola Vale, Monroe Salisbury.

BLUEBIRD
The Lash of Power, Carmel Myers, Nov. 5.
Princess Virtue, Mae Murray, Nov. 12.
The Savage, Ruth Clifford, Nov. 19.
The Winged Mystery, Franklyn Farnam, Nov. 26.
The Raggedy Queen, Violet Mersereau, Dec. 3.
The Door Between, Ruth Clifford, Dec. 10.
My Little Boy, Ella Hall, Dec. 17.
Face Value, Mae Murray, Dec. 24.

BRADY-WORLD
The Adventures of Carol, Madge Evans, Nov. 12.
Easy Money, Ethel Clayton, Nov. 19.
Her Hour, Kitty Gordon, Nov. 26.
The Awakening, Montague Love, Dorothy Kelly, Dec. 3.
The Good for Nothing, Carlyle Blackwell, Evelyn Greeley, Dec. 10.
The Tenth Case, June Elvidge, Dec. 17.
The Volunteer, Madge Evans, Henry Hull, Dec. 24.
The Wasp, Kitty Gordon, Dec. 31.

FOX
Thou Shalt Not Steal, Virginia Pearson, Oct. 7.
This Is the Life, George Walsh, Oct. 21.
The Scarlet Pimpernel, Dustin Farnum, Oct. 28.
Miss U. S. A., June Caprice, Nov. 4.
The Painted Madonna, Sonia Markova, Nov. 11.
All for a Husband, Virginia Pearson, Nov. 18.
A Branded Soul, Gladys Brockwell, Nov. 25.
STANDARD
When a Man Sees Red, Oct. 7.
Aladdin and His Wonderful Lamp, Oct. 14.
Cleopatra, Oct. 14.
The Babes in the Woods, Dec. 25.
Du Barry, Dec. 30.

SELZNICK
Clara Kimball Young Productions.
The Price She Paid.
The Easiest Way.
Constance Talmadge Productions.
The Lesson.
Eva Tanguay Productions.
Poor Firefly.
Norma Talmadge Productions.
The Law of Compensation.
Poppy.
The Moth.
Robert Warwick Productions.
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

PERFECTION FEATURES
EDISON
The Awakening of Ruth, Shirley Mason, Sept. 17.
The Apple Tree Girl, Shirley Mason, Oct. 1.
Cy Whitaker's Ward, Shirley Mason, Oct. 22.
ESSANAY
A Fool for Luck, Taylor Holmes, Oct. 8.
The Fibbers, Bryant Washburn, Oct. 15.
Young Mother Hubbard, Mary McAllister, Oct. 29.
Two Bit Seats, Taylor Holmes, Nov. 4.

SELIG
The Barker, Selig, Lew Fields, Aug. 13.
SELIG-HOYT COMEDIES
A Dog in the Manger, Aug. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 3.
A Contented Woman, Sept. 17.

MUTUAL
The Beautiful Adventure, Ann Murdock, Oct. 15.
The Calendar Girl, Juliette Day, Oct. 15.
The Sea Master, William Russell, Oct. 22.
The Unforeseen, Olive Tell, Oct. 22.
Peggy Leads the Way, Mary Miles Minter, Oct. 29.
A Daughter of Maryland, Edna Goodrich, Oct. 29.
A Game of Wits, Gail Kane, Nov. 5.
The Planter, Tyrone Power, Nov. 12.
Snap Judgment, William Russell, Nov. 19.
Please Help Emily, Ann Murdock, Nov. 19.

BUTTERFLY
John Ermine of Yellowstone, Francis Ford, Nov. 5.
Fighting Wad, Wm. Stowell, Betty Schade, Helen Gibson, Dec. 3.
The Silent Lady, Zoe Rae, Gretchen Lederer, Dec. 10.
Beloved Jim, Priscilla Dean, Harry Carter, Dec. 17.
Bucking Broadway, Harry Carey, Molly Malone, Dec. 24.

ART DRAMAS, INC.
APOLLO
When You and I Were Young, Alma Hanlon, July 31.
U. S. AMUSEMENT CORP.
Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 13.
VAN DYKE
Peg o' the Sea, Jean Sothern, Sept. 17.
ERBOGRAPH
The Little Samaritan, Marian Swayne, Aug. 27.
HORSLEY
Blood of His Fathers, Crane Wilbur, Sept. 10.
Unto the End, Crane Wilbur, Oct. 8.

METRO
ROLFE
The Outsider, Emmy Whelen, Nov. 5.
YORKE
Paradise Garden, Harold Lockwood, Oct. 1.
The Square Deceiver, Harold Lockwood, Dec. 3.
Getting Even, Harold Lockwood, Dec. 31.
METRO PICTURE CORP.
The Outsider, Emmy Whelen, Nov. 5.
Outwitted, Emily Stevens, Nov. 12.
The Voice of Conscience, Francis Bushman, Beverly Bayne, Nov. 19.
Alias Mrs. Jessop, Emily Stevens, Dec. 10.
God's Outlaw, Francis Bushman, Beverly Bayne, Dec. 17.
An American Widow, Ethel Barrymore, Dec. 24.
The Eternal Mother, Ethel Barrymore, Dec. 26.

STATE RIGHTS AND INDEPENDENT ARROW
The Deemster, Derwent Hall Caine.

GOLDWYN NEW YORK
The Manxman.

CARDINAL
Joan, the Woman, Geraldine Farrar.

CHARACTER FEATURES
The Lincoln Cycle, Benjamin Chapin.

GENERAL ENTERPRISES, INC.
The Warrior, Maciste.

FROHMAN
The Witching Hour, Audrey C. Smith, Jack Sherill.
God's Man, H. B. Warner.

D. W. GRIFFITH
Intolerance.

WILLIAMSON BROS.
Submarine Eye.

B. S. MOSS
The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS
The Whip.

SHERMAN ELLIOTT
The Crisis.
The Spoilers.

UNIVERSAL
Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMoore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarite Fisher.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN
Warfare of the Flesh, Walter Hampton, Charlotte Ives.

SERIALS
PATHE
The Fatal Ring (18th), The Subterfuge, Pearl White, Earle Foxe, Nov. 4.
The Seven Pearls (9th), The Warning on the Wire, Mollie King, Creighton Hale, Leon Barry, Nov. 11.
MUTUAL
The Lost Express (9th), The Secret of the Mine, Helen Holmes, Nov. 8.
VITAGRAPH
The Fighting Trail.
The Trestle of Horrors (14th), William Duncan, Carol Halloway, Dec. 10; (15th), Out of the Flame, Dec. 17.

Director Howard M. Mitchell is at work on the third picture in the series of six featuring Anita King on the Horkheimer-Mutual program. The production is a five-reel Western play from the script of L. V. Jefferson who is the author of the two previously staged, as well. R. Henry Grey is the star's leading man, the support including Ruth Lackaye, Gordon Sackville, Bert Ensminger, Bruce Smith, Charles Dudley and Jane Pepperell.

Sir Henry Arthur Jones, author of "Mrs. Dane's Defense," in which Pauline Frederick will star shortly for Paramount, is almost a record-holder in both quantity and quality of plays for the legitimate stage. From the time when he first began writing plays, in 1878, he has given to the world more than fifty dramas, vaudeville playlets and music hall sketches. The majority of his creations were full length plays, however, the foremost being "Mrs. Dane's Defense."

HAYAKAWA TELLS OF THE ART OF ACTING

Japanese Star Descants Freely on Principles of Expression

Sessue Hayakawa, star in Paramount pictures and easily the most gifted Oriental actor in the profession, recently uttered an aphorism that deserves a place with some of the sayings of those who have worn the sock and buskin through the ages of the drama. It was quoted recently by Florence Lawrence in a Los Angeles newspaper: "Dramatic art is the most difficult in the world—because to succeed you must never try to act."

Mr. Hayakawa proceeds by stating that it is necessary to "study concentration—concentrate your thought—concentrate your emotion. Feel! Feel! Feel!" Paris has acclaimed him, declares the writer of the article, as its new idol of the screen. His play, "The Cheat" (a Paramount picture), ran for thirty-eight weeks there, and *La Vie Parisienne* recently devoted two columns to a review of his work.

"When I first came to America," Hayakawa told the interviewer, "I studied your theaters. Your school of acting is not like ours, although we have introduced the modern or colloquial drama and use our historical plays but rarely. But I have found that some of your actors posed—some of them seemed determined to look handsome regardless of the thought of their part. Mere outward expression is too superficial for modern audiences, and today when the world plunges toward climatic hazards it is the spirit, the mind and the soul, which must dominate rather than the body."

The interviewer asked Mr. Hayakawa about his love-making scenes: "Can you express a burning but noble passion without more fervid manner?"

Hayakawa's response was significant: "The true love of man for woman is not expressed with smiles, but rather with a pale countenance and trembling limbs. A man proposing marriage to a woman for whom he feels an inspired passion comes before her hesitatingly; he shivers with the depth of his emotion—which to be worthy must possess him utterly."

FAIRBANKS AT RIALTO

Douglas Fairbanks, in his latest Artcraft comedy-thriller, "Reaching for the Moon," is the photoplay feature of an entertaining program at The Rialto this week. The story shows how a humble worker in a button factory becomes ruler of a European principality through knowing the principles of "new thought" and then, after wildly exciting encounters with a pretender to the throne, decides that a crown isn't worth the risk involved in hanging onto it.

The Rialto Orchestra, under the baton of Hugo Riesenfeld, renders Liszt's *First Hungarian Rhapsody*, to which Bela Nyary contributes a solo on the cimbalum. Selections from "The Belle of New York" are the added orchestral numbers. "The March of the Toys" from Victor Herbert's "Babes in Toyland" is introduced in novel manner by dancers from the Helen Moller School. "The Farewell," a musical episode arranged by Sigmund Spaeth, is sung by Greek Evans, The Rialto's popular baritone. Prof. Firmin Swinnen presides at the grand pipe organ. "Fishing for Fish," another beautiful scenic feature produced by Robert C. Bruce, lends a touch of the great out-of-doors to the bill, and Mr. and Mrs. Sidney Drew offer their latest domestic comedy, "A Close Resemblance." The Rialto Animated Magazine, an entertainment in itself, presents the news of the day in fascinating form.

MISS FREDERICK AT STRAND

At the Strand Theater Pauline Frederick appears as the star in the latest Paramount photoplay, "The Hungry Heart," from the novel by that name written by David Graham Phillips. In "The Hungry Heart," Miss Frederick has opportunities for emotional acting not equalled in any of her previous pictures. In the supporting cast are: Howard Hall, Robert Cain, Helen Lindroth and Eldean Stewart. Manager Edel has arranged a splendid surrounding program, consisting of some picturesque scenes in colors of Ghent, the principal city in colors of Ghent, the principal city in Flanders, taken before the war. "Damaged No Goods," the second Fox "Sunshine Comedy" to be projected on the Strand screen, and the Topical Review containing the latest European and American news pictures of interest. On the musical program are Mary Zentay and Micha Violin, who render Alard's *Second Symphony* as a violin duet. William Lowitz accompanies on the piano. John Phillips, the tenor, sings "A Dream" by Bartlett and "Design" by Vanderpool. The Symphony Orchestra renders Auber's "Messanniello." For the tenth week of the Afternoon Symphony Concerts which commenced Monday the following program is given: "Star Spangled Banner," Arnold; Symphony No. 1 in C, Beethoven; Scherzo from "Midsummer Night's Dream," Mendelssohn, and selection from the opera, "La Boheme," Puccini.

RECEIPTS ARE LARGE

As a result of the excellent drawing power of the Pathe special, "The Tanks at the Battle of the Ancre," the Victoria Theater of Harrisburg, Pa., turned over to the Harrisburg Patriot-Evening News' Soldiers Christmas Fund a check for $401.35, representing 20 per cent of their receipts on two days only.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

WILL NOT APPEAR IN AUSTRALIA

Nance O'Neill, who is appearing as Huldah, the mother, in the production of "The Wanderer" on tour, desires to contradict a rumor that she is shortly to appear in Australia. Miss O'Neill had received an offer to appear in an Australian production of "The Wanderer" to be done in Melbourne in January, but she has decided to remain in America and will continue throughout the season to play in "The Wanderer," under the management of Elliott, Comstock and Gest.

WAR PLAY ON INTERNATIONAL

Walter Howard's wartime play, "The Story of the Rosary," will be sent over the International Circuit by the Lyceum Play Producing Company, of Troy, N. Y., opening at the Orpheum Theater, Philadelphia, Nov. 26, and playing the Lexington Theater, New York, its second week. James Doyle directed the rehearsals. Robert H. Keller will manage the enterprise and the advance publicity will be in charge of Bert Andrus. The list of players includes Lawrence Evarts, Charles Guthrie, W. A. Laveau, C. Nick Stark, Ward McAllister, Jack Regan, Victor Harvey, John Hanley.

JOLSON COMPANY RETURNS

The Winter Garden production, "Robinson Crusoe, Jr.," closed a touring season of fifteen months at Springfield, Mass., Nov. 17. The members of the company returned to New York. Al Jolson will go to Asheville, N. C., and the other leading players will remain in the vicinity of New York. The new Winter Garden show, in which they will appear, will follow "Doing Our Bit" after the holidays. Rehearsals will shortly begin. The new production will probably have the title of "Sinbad the Sailor."

SELL FOREIGN RIGHTS

Charles Frohman, Inc., through J. A. E. Malone, has disposed of the English and Australian rights for "The Three Bears," the new comedy by Edward Childs Carpenter in which Ann Murdock is now appearing at the Empire Theater. Mr. Malone was for many years the general manager for George Edwardes in London, and has made numerous visits to America in connection with various Daly Theater productions.

PLAYERS WANT YOUNG MEN

The East-West Players sent the following announcement to the MIRROR:

"The East-West Players, a dramatic organization composed of young men and women, have vacancies for a few young men interested in the presentation of one-act plays. This is a co-operative organization, therefore no compensation is offered for services rendered. Those interested kindly communicate with Edna Helpern, Secretary, 953 St. John Avenue, Bronx, New York City.

"THE RAINBOW GIRL" TO OPEN

"The Rainbow Girl," the new musical comedy by Rennold Wolf and Louis A. Hirsch, which Klaw and Erlanger have in rehearsal will be produced out of town on Monday, Dec. 3. Prominent in the cast will be Billy V. Van, Henry Clive, Sydney Greenstreet, Dorothy Follis, Harry Delf, Dora Plowden, Rene Parker and Fred Solomon.

"MARY'S ANKLE" LIKED IN BRONX

With the exception of one change in a minor role, the original cast of "Mary's Ankle" was seen at the Bronx Opera House week of Nov. 12, and played to packed houses at every performance. This farce is the kind of play that appeals particularly to the patrons here, and the efforts of Irene Fenwick, Walter Jones, Zelda Sears and their associate players were applausively appreciated. IDA C. MALCOMSON.

NO CAFE ON ROOF THEATER

When "Over the Top" is produced on the roof of the Forty-fourth Street Theater on Nov. 26, the Shuberts announce, there will be no restaurant or cafe connected with it. Neither will smoking be allowed. The roof theater has been entirely remodeled since it was originally built for the production of "All Aboard."

LEAGUE TO HOLD BAZAAR

The Professional Woman's League is to hold a bazaar, Dec. 6, 7 and 8, the proceeds of which are to be devoted to the purchase of a kitchen trailer to accompany the Red Cross Ambulance bearing wounded soldiers from the firing line to the hospitals.

BARRYMORE REHEARSALS BEGIN

Rehearsals for Ethel Barrymore's season began at the Empire Theater, Monday, under the direction of Iden Payne. Miss Barrymore's opening play will be "The Lady of the Camellias," by Alexander Dumas, fils.

NINE NEW AMUSEMENT FIRMS

Camo Corporation, Madison Corey, Inc., and Federal Exclusive Feature News Service Among Companies Granted Charters

ALBANY (*Special*).—Certificates of incorporation for nine new theatrical and motion picture enterprises were filed with the Secretary of State the past week.

The largest companies are the Camo Corporation, with a capital of $500,000, and the Federal Exclusive Feature News Service capitalized at $175,000. The former will carry on a general motion picture business, and the latter is formed to deal in all kinds of stage attractions and do a general publishing business.

The new corporations are as follows:

The Camo Corporation, New York City. To engage in all branches of the motion picture business. Capital $500,000. Directors, Abraham L. Berman, Herbert J. Deutz, and Joseph L. Myers, 33 West Thirty-fourth Street, New York City.

Madison Corey, Inc., New York City. Theatrical and restaurants. Capital $50,000. Directors, Abel C. Thomas, Stanleigh P. Friedman, and Henry A. Strongman, 2 Rector Street, New York City.

My Four Years in Germany, Inc., New York City. Moving pictures and proprietors and lessees of motion picture and other theaters. Capital $10,000. Directors, E. M. Gregory, M. Jones, and F. Rosenthal, 10 Wall Street, New York City.

Metropolitan Comic Opera Corporation, New York City. To produce and present musical and theatrical offerings and to own and lease theaters. Capital $5,000. Directors, Horace J. Philips, Ruby G. Paine, and Jacob Weissberger, 220 West Forty-second Street, New York City.

Federal Exclusive Feature News Service, New York City. General publishing business and to deal in plays, vaudeville acts and other stage attractions. Capital $175,000. Directors, William H. Brooks, James A. Milligan, and Albert A. Beecroft, 729 Seventh Avenue, New York City.

Rosbanara's Dance Divertissements, New York City. Theatrical attractions, and to conduct hotels and restaurants. Capital $5,000. Directors, Edward E. White, George S. Starling, and John A. Newman, 401 West Forty-second Street, New York City.

Follies Theatre Corporation, New York City. To provide for the production of dramatic and musical attractions. Capital $3,000. Directors, Mortimer Norden, Joseph Norden, and Benjamin F. Kahn, 56 East Fourteenth Street, New York City.

Lake Placid Amusement Company, Lake Placid, N. Y. Motion pictures and vaudeville. Capital $10,000. Directors, Rufus Walton, Arthur Adams, and Elizabeth Walton, Lake Placid, N. Y.

Sheer-Bernstein Enterprises, New York City. To operate motion picture theaters. Capital $5,000. Directors, William A. Sheer, Montrose M. Bernstein, and Moses H. Rothstein, 49 West 112th Street, New York City.

GEORGE W. HEARICK.

HYAMS AND McINTYRE HEAD PALACE BILL

Appear in Tabloid Musical Comedy—Elsie Janis Remains Over in Conspicuous Position—Other Features

As it was reasonable to suppose, Elsie Janis remains at the Palace Theater for another week, making a few changes in her repertory of imitations, songs and dances. Her success at the Palace last week, which is duplicated this week, has been remarkable, even in her career.

John Hyams and Leila McIntyre, two well-known vaudevillians who have been appearing in musical comedy for some time, return to the two-a-day this week in a tabloid musical piece called "Maybloom." They have a smart production and their work in the leading roles is pleasing. Artie Mehlinger, the singer, and George W. Meyer, the composer, offer a new singing specialty of the words and music order. It has become quite usual lately for the authors to sing and play their own compositions on the stage, and the Palace has become a favorite stamping ground.

Those favorites of long standing, Mr. and Mrs. Jimmy Barry, present their new comedy skit, "The Burglar," and Felix Adler offers an extremely humorous monologue made up entirely of new material. The balance of the program includes Margaret Young, in character songs; Nat Nazzaro and company, who are held over for a second week, in a "Variety of Varieties"; La Graviosa, in artistic poses, and Loyal's Dogs.

LEAGUE TO BUY AMBULANCE

SYRACUSE (*Special*).—The Syracuse Center of the Drama League has accomplished its undertaking of raising $1,600 for the purchase of an ambulance to be used in the war zone and its maintenance for one year. The ambulance will be purchased and shipped to France at once.

During the present season two public performances will be given for the benefit of local charities. The first of these will benefit the free dispensary.

TWO PLAYS CLOSE

Arthur Hopkins' production of "Barbara," in which Marie Doro was presented, and an Elliott, Comstock, Gest musical production, "Kitty Darlin'," in which Alice Neilsen appeared, were withdrawn last Saturday night.

"Oh Boy" has been transferred from the Princess to the Casino to succeed "Kitty Darlin'" and the Lehar operetta, "The Star Gazer," has succeeded "Barbara" at the Plymouth.

THE BROADWAY TIME TABLE

FOR WEEK ENDING NOVEMBER 24TH

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor	The Very Idea	Aug. 9	135
Belasco	Polly With a Past	Sept. 6	96
*Bijou	Odds and Ends of 1917	Nov. 19	8
Booth	The Masquerader	Sept. 4	99
Broadhurst	Her Regiment	Nov. 12	16
Casino	Oh, Boy!	Feb. 20	323
Century	Miss 1917	Nov. 5	25
Cohan	The King	Nov. 20	7
Cohan and Harris	A Tailor-Made Man	Aug. 27	107
Comedy	Washington Square Players	Oct. 31	31
Cort	De Luxe Annie	Sept. 4	98
Criterion	Madame Sand	Nov. 19	8
Eltinge	Business Before Pleasure	Aug. 15	121
Empire	The Three Bears	Nov. 13	15
44th Street	Hitchy-Koo	June 7	200
48th Street	The Gay Lord Quex (rev.)	Nov. 12	16
Fulton	Broken Threads	Oct. 30	32
Gaiety	The Country Cousin	Sept. 3	98
Globe	Jack O' Lantern	Oct. 16	48
Harris	Losing Eloise	Nov. 17	9
Hippodrome	Cheer Up	Aug. 23	161
Hudson	Pipes of Pan	Nov. 6	22
Knickerbocker	Hamilton	Sept. 17	83
Liberty	The Wooing of Eve	Nov. 9	19
Longacre	Leave It to Jane	Aug. 28	107
Lyceum	Tiger Rose	Oct. 3	63
Lyric	Cleopatra (film)	Oct. 14	83
Manhattan	Chu Chin Chow	Oct. 22	41
Maxine Elliot	Eyes of Youth	Aug. 22	113
Morosco	Lombardi, Ltd.	Sept. 24	75
New Amsterdam	The Riviera Girl	Sept. 24	75
Park	Land of Joy	Nov. 1	30
Playhouse	L'Elevation	Nov. 14	13
Plymouth	The Star Gazer	Nov. 22	4
Republic	On With the Dance	Oct. 29	33
Shubert	Maytime	Aug. 16	120
39th Street	What's Your Husband Doing?	Nov. 12	16
Winter Garden	Doing Our Bit	Oct. 18	49

ACTORS' EQUITY ASS'N

All Actors Advised to Ask for Standard Contract at Time of Engagement

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, November 13, 1917. The following members were present:

Francis Wilson, presiding; Messrs. Arliss, Bruning, Churchill, Connelly, Cope, De Cordoba, Harwood, Kyle, Mills, Mitchell, Niblo, Stevenson and Westley.

New members elected:

Marion Baker, John A. Boone, Margaret Boyd, Haldes Brosse, William Champ, Janet D. Davis, Nellie Graham Dent, Edward Douglas, William Echols, Nancy Fair, George Flateau, Florence V. Flinn, Louis Leon Hall, O. P. Heggie, Guy Hitner, William C. Hodges, Judith Ives, Alice C. Johnson, Frederick Lloyd, J. Sidney Macy, Helen A. Menken, Florence Moore, Kate Morgan, Karle Nelson, Rhoda Nickells, Alice Putnam, Ray L. Royce, Dorothy Fox Slayton, Jean Temple, Ralph Whitehead, Foster J. Williams, Marguerite Wolf.

An experienced member entered into an engagement under conditions specified in a letter prepared and signed by a certain actor-manager. The member, without taking counsel of his Association, trusted to the man's air of professional fellowship and signed the epistolary agreement despite the fact that it contained this provision:

"You, of course, to give such number of rehearsals as may be deemed necessary by me without payment."

The sequel was that the member rehearsed two weeks and a half and then met with an unceremonious dismissal. He had been used as though he were an inanimate pawn calling for no human consideration. This is the fourth case herein this same actor-manager has victimized his brother actors, all men of accomplishment, by such scurvy treatment. In addition to the preceding instance of meek gullibility we have in mind another member who rehearsed upwards of five weeks without getting any contract because she thought her part "a lovely one" and she "wanted to play it."

Two days before opening, this member came to our office and said the manager of the company refused to give her an equitable contract. Our advice to all actors is that they shall ask for the U. M. P. A.-A. E. A. Standard Contract at the time of engagement. It provides that any actor who is rehearsed ten days or more cannot be dismissed unless paid two weeks' salary. Failing to obtain the contract at the start the actor is faithless to himself and all fair managers and actors if he rehearses more than a week without getting it. Remember the new contract was drawn by *managers* in full measure with actors and any manager who refuses to use it or to grant terms equivalent to those it contains is a bad manager, and not to be trusted. It would be an injustice to expect equitable managers to employ us under good contracts when all the time we should be willing to take evil ones from others. There will not be any of these "others" long if they find actors will absolutely refuse to accept any contract less than the U. M. P. A.—A. E. A. Standard.

The new contract covering first-class companies makes eight performances the standard for a week's work, and lost performances should be reckoned on the basis of eighths. The exceptions for legal holiday matinees and customary, though illegal, Sunday performances are not to be considered in paying for an extra performance or deducting for one lost.

BY ORDER OF THE COUNCIL.

MEMORIAL TO MRS. LE MOYNE

As a memorial to the late Sarah Crowell Le Moyne, whose devotion to the works of Robert Browning was well known, the Neighborhood Players gave a special performance of "Pippa Passes" last Sunday night in the Neighborhood Playhouse in Grand Street. The version prepared by Mrs. Le Moyne was used in the performance, with incidental music arranged by Laura Elliot.

WORD FROM ROBERT DOWNING

Robert Downing writes to THE MIRROR as follows:

"I notice in *McClure's Magazine* an article in which there is reference to the late Robert Downing. I wish you would kindly mention the fact that I am in the best of health, and still in lecture and evangelistic work, and the pastor of the Independent Church at South Portsmouth, R. I."

"DE LUXE ANNIE" FOR AUSTRALIA

Arthur Hammerstein has completed the sale of the Australian rights of "De Luxe Annie" to J. and N. Tate, Inc.

NEW YORK THEATERS

WILLIAM A. BRADY'S **48th** Theatre, near Broadway. Evenings, 8.15. Phone Bryant 178.
Matinees Thursday and Saturday, 2.15.
JOHN D. WILLIAMS Presents
JOHN DREW — MARGARET ILLINGTON
In Sir Arthur Wing Pinero's Comedy Masterpiece
The Gay Lord Quex

Playhouse 48th St., E. of B'way. Phone Bryant 5038. Evenings, 8.15.
Matinees Wednesday and Saturday 2.15
GRACE GEORGE
IN
"L'ELEVATION"
(THE HEIGHTS)
By HENRY BERNSTEIN

Winter Garden Broadway and 50th Street.
Evgs., 8. Mats., Tues., Thurs. and Sat., 2.
Annual Fall Production
DOING OUR BIT

Broadhurst 44th St. W. of B'dway Bryant 64. Evs. 8.15. Mats. Tues. and Sat.
DONALD BRIAN
IN THE NEW OPERETTA
HER REGIMENT
By William LeBaron and Victor Herbert

SHUBERT 44th W. of B'way. Phone 8430 Bryant. Evgs., 8.00. Mats., Wed. and Sat. at 2.00.
A PLAY WITH MUSIC
MAYTIME
With CHARLES PURCELL
and PEGGY WOOD & WILLIAM NORRIS

Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100. Evgs., 8.25. Matinees Wed. and Sat. at 2.25.
Richard Walton Tully Presents
GUY BATES POST
in **"THE MASQUERADER"**

39th St. THEATRE, near Broadway 'Phone 413 Bryant. Evs. 8.15 Mats. Wed. and Sat., 2.15.
WHAT'S YOUR HUSBAND DOING?
A Farce by George V. Hobart.
With HALE HAMILTON

Casino B'way and 39th St. Phone 3816 Greeley. Evenings, 8.15. Matinees Wednesday and Saturday, 2.15.
SMARTEST OF MUSICAL COMEDY
OH, BOY
From PRINCESS THEATRE

ASTOR Thea., 45th St. & B'way. Phone 287 Bryant. Evgs., 8.30. Mats., Wednesday and Saturday, 2.30.
THE VERY IDEA!!
ERNEST TRUEX RICHARD BENNETT

Maxine Elliott's Thea. 39th E. of B'way. Phone 1476 Bryant.
Evgs., 8.30. Mats., Wed. and Sat., 2.30.
MARJORIE RAMBEAU
in EYES OF YOUTH
By MAX MARCIN and CHAS. GUERNON

BIJOU Theatre, 45th St., W. of B'way Phone Bryant 430. Evgs., 8.15 Mats., Wed. and Sat. 2.15.
NORWORTH & SHANNON'S
Chummy Musical Revue
ODDS & ENDS OF 1917
Cast includes HARRY WATSON, JR., LILLIAN LORRAINE, JACK NORWORTH.

MOROSCO 45th St., West of B'way. Evgs. at 8.20. Matinees Wed. and Sat. at 2.20.
Oliver Morosco's Laughing Sensation
Lombardi, Ltd.
Biggest Comedy Hit in Years
Seats 8 weeks in Advance

NEW YORK THEATERS

EMPIRE Broadway and 40th Street Evenings, 8.20. Matinees Wed. and Sat. 2.20
CHARLES FROHMAN PRESENTS
ANN MURDOCK
In the new comedy
THE THREE BEARS
By EDWARD CHILDS CARPENTER
Author of "The Cinderella Man."

LYCEUM 45th St. and Broadway. Evgs. at 8.30 Matinees Thurs. and Sat. at 2.30.
DAVID BELASCO Presents
A Play of the Great Northwest by Willard Mack
Tiger Rose

BELASCO West 44th St. Evenings at 8.30. Matinees Thursday and Saturday at 2.30.
DAVID BELASCO presents
POLLY WITH A PAST
A Comedy by George Middleton and Guy Bolton.

Cohan & Harris B'way & 42d St. Evs. at 8.15. Mat. Wed. & Sat. 2.15.
Cohan & Harris Present
Funniest Comedy of Recent Years
A TAILOR-MADE MAN
a new comedy by Harry James Smith
with GRANT MITCHELL

CORT 48th St., East of B'way. Phone Bryant 46. Evgs. 8.30. Mats. Wed. (Pop.) and Sat., 2.30.
ARTHUR HAMMERSTEIN PRESENTS
"De Luxe Annie"
From Scammon Lockwood's Story in the *Saturday Evening Post*. Dramatized by Edward Clark.
With
JANE GREY and VINCENT SERRANO

FULTON 46th St., W. of Broadway. Evgs. at 8.30. Matinees Wed. and Sat. at 2.30.
A new play by Ernest Wilkes.
BROKEN THREADS
With CYRIL KEIGHTLEY.
"An uncommonly interesting play."—Sun.

GEO. M. COHAN THEATRE, 43d Street and B'way. Evgs. at 8:20. Mats. Wed. and Sat. at 2:20.
COHAN & HARRIS PRESENT
Mr. Leo Ditrichstein
In a New Comedy
"THE KING"
By Caillavet de Flers and Arene.

NEW YORK THEATERS

New Amsterdam West 42nd St. Evgs. at 8.15.
Matinees Wednesday and Saturday at 2.15.
Klaw & Erlanger's Greatest of All Musical Comedy Triumphs
The Riviera Girl
Music by Emmerich Kalman. Book and Lyrics by Guy Bolton and P. G. Wodehouse.

Knickerbocker B'way and 38th Street. Evgs., 8.15.
Matinees Wednesday and Saturday at 2.15.
KLAW & ERLANGER.....Managers
GEORGE ARLISS
IN HIS NEW PLAY
HAMILTON By Mary P. Hamlin and George Arliss
Nov. 26. ELEANOR PAINTER in "Art and Opportunity"

REPUBLIC West 42nd St. Evgs. 8.30. Matinees, Wed. and Sat. at 2.30.
A. H. WOODS Presents
"ON WITH THE DANCE"
A New American Drama
By Michael Morton

Eltinge West 42d St. Evgs. 8:30 Matinees Wednesday and Saturday 2:30
A. H. WOODS PRESENTS
BUSINESS BEFORE PLEASURE
With BARNEY BERNARD and ALEXANDER CARR
By MONTAGUE GLASS AND JULES ECKERT GOODMAN

GAIETY Broadway and 46th Street. Evgs 8:20. Mats. Wednesday and Saturday, 2:20.
The Tarkington-Street Comedy
COUNTRY COUSIN
With ALEXANDRA CARLISLE
Best American Comedy in Years

LIBERTY 42nd St. and Broadway. Evgs. at 8.20; Matinees Wed. and Sat. at 2.20.
KLAW & ERLANGER.....Managers
LAURETTE TAYLOR
and a distinguished company incl. A. E. ANSON
In a new comedy,
"The Wooing of Eve"
By J. Hartley Manners.

Criterion B'way and 44th St. Jas. K. Hackett, Lessee and Manager. Evenings, 8.20. Matinees, Wednesday and Saturday, 2.20.
MRS. FISKE
In a New Play
MADAME SAND
By Philip Moeller.

"None can afford to miss it—all can afford to go"
"CHEER UP!"
Greatest Success Ever Known.
Staged by E. H. Sothern
AT THE **HIPPODROME**
Management CHARLES DILLINGHAM
Matinee Every Day
Seats 6 Weeks Ahead

Kathleen Taylor is playing the Doll in Norton and Buncell's musical comedy, "The Million Dollar Doll," which is touring the Canadian Rockies and the West Coast.

TO EXTEND COLONIAL THEATER

The Colonial Theater, Nos. 53 to 57 West Sixty-second Street, is to be extended over the adjoining northeast corner of Columbus Avenue. The B. F. Keith's New York Theaters Company, owners of the theater, have taken title to the corner, on which are two five-story buildings.

The addition to the theater will be made when the building situation is more favorable to builders. The extended theater will seat from 2,700 to 3,000 persons.

REID ADDS TO WORK

Francis E. Reid has succeeded James Jay Brady in the New Amsterdam Theater Building and will represent the publicity department of both Klaw & Erlanger and Charles Frohman, Inc. Mr. Brady has given up the position to become business manager of "Here Comes the Bride."

HERE AND THERE

Otto Hauerbach, author of many musical comedies, has changed the spelling of his name to Harbach.

Iden Payne will stage "Dear Brutus," James M. Barrie's latest play, for the Frohman offices this season. Also he will stage the repertoire of plays for the season of Ethel Barrymore, who is again under the management of the Frohman offices.

Mr. and Mrs. Edward E. Rose (Dorothy Stanton) have closed their Summer home, Pine-View-on-the-Wolf, at Fremont, Wis., and will remain in New York until Jan. 1, when they will go to Rosedale Manor, their Winter home at Osprey, Fla.

Word comes from London that Lilah McCarthy, the actress, has been granted a divorce from her husband, Granville Barker, the author, actor and stage director.

The many telegrams sent John Drew on the opening of "The Gay Lord Quex" at the Forty-eighth Street Theatre carried a double burden of felicitations and well wishes to him. Mr. Drew was not only starting on a new year in the theater, but also on a new year in life.

Diamondo Dilts, late of Henry W. Savage's "Pom Pom" company, has joined the army and is now stationed at Fort Hancock, Sandy Hook.

Jack Terry is back in America again and being booked as Up-To-The-Minute-Terry. His monologue consists of excellent war stories and spirited song numbers.

Gerald Griffen is taking the baths at Mt. Clemons, Mich., where he intends to be for some weeks.

BIRTHS

A daughter was born to Mr. and Mrs. Frederick James Smith on Nov. 7. Mr. Smith is associated with the publicity department of the Herbert Brenon Film Company, and was formerly on the staff of the Evening *Mail* and the MIRROR.

MARRIAGES

RYAN-MORDAUNT.—Announcement has just been made of the marriage last May of Margaret Ryan of Halifax, N. S., to Hal Mordaunt, for the past five years with the Cohan and Harris attractions. Miss Ryan for the past two seasons has been playing ingenue and leading roles with the Emma Hunting Stock company in Memphis, San Antonio, Atlanta and Oklahoma City. Mr. Mordaunt is an author as well as an actor, having several successes to his credit. He is working on a new play in which he intends to feature his wife.

TUXBURY-JAMES. — Henry C. Tuxbury, cashier of the Waldorf-Astoria, and Mrs. Aphie James, actress and widow of Louis James, were married Nov. 14 at the Church of the Transfiguration. Mrs. James made her debut on the stage with Frederick Warde and Louis James in Washington, D. C., in 1892. The same year she was married to Mr. James. From 1895 until 1910, the year of his death, she appeared as his leading woman. Recently she has played in vaudeville and in William Faversham's production of "Getting Married."

DEATHS

MARKS.—Mrs. Lori Marks, formerly a well known actress in California, died on Oct. 31 in Alameda, Cal. Mrs. Marks appeared with Lawrence Barrett and other famous players.

O'BRIEN.—Owen O'Brien, father of Miss Patsy O'Brien, a contributor to the MIRROR and well known in the theatrical profession, died at his home in Sharonville, O., a suburb of Cincinnati, on Nov. 1, of pneumonia. Mr. O'Brien was a Government officer and was prominent in public life in Ohio.

PATTERSON.—Charles H. Patterson, formerly a character comedian with Harrigan and Hart, died at St. Vincent's Hospital, Nov. 10, as a result of injuries received when an automobile struck him at Eighth Avenue and Twelfth Street. He was familiarly known as "Hen" Patterson. He was between 65 and 70 years old, and lived at No. 346 West Twelfth Street.

QUIGLEY.—Jay Quigley, actor, committed suicide by jumping from a bridge into the Scioto River, in Columbus, Ohio, Nov. 15. His body soon afterward was recovered. He had been in ill health for some time.

RAMSAY.—Frank Morris Ramsay, author and playwright, who wrote principally under the *nom de plume* of Ramsay Morris, died Nov. 4 at his home, 49 Tonnele Avenue, Jersey City. Mr. Ramsay was formerly an actor but later turned his attention to playwriting. He was the author of "The Ninety and Nine," which was originally produced at the Academy of Music and which has been running almost continuously for the past fifteen years. Other successes which he wrote included "The Irish Gentleman" and "The Last of the Ronans," in both of which Andrew Mack starred, and "Madge Smith, Attorney," in which May Irwin appeared.

WESNER.—Ella Wesner, an old-time vaudeville favorite, died Nov. 10 at the Home for Incurables. She was 76 years old. Ella Wesner made her debut on the stage of the old London Theater in the Bowery. She played at that theater and at Tony Pastor's for years after.

WILLIAMS.—John E. Williams, owner of the Grand Opera House, Oshkosh, Wis., and widely known to the older generation of the members of the theatrical profession, died at the Lakeside Hospital, Oshkosh, on Nov. 8, from the effects of an attack of pleurisy he suffered last Spring.

NEWS OF STOCK PLAYS AND PLAYERS

JERSEY TWINS' SEASON OF JOY

Return of the Keith Players to Union Hill and the Strand Players to Hoboken—Old Favorites in Both Towns

UNION HILL, N. J. (*Special*).—B. F. Keith's Hudson Theater is once again to be the home of the famous and well liked Keith Players and on Monday, Nov. 26, "Common Clay" will be presented as the initial attraction. Jack Roseleigh, the biggest favorite who ever appeared at this theater, has been engaged by Manager William Wood for the season. Mr. Roseleigh played leads for two years at this playhouse and is much loved and admired by the patrons and declares that he is happy and glad to be able to return as his many hundreds of friends and admirers will be to see him again. Joseph Lawrence, another popular and well-liked member of the old company, has been engaged. Of all the character women who have appeared here during the past ten years of stock not one has been as popular as Jessie Pringle who played for three seasons at this house and who recently closed with "Turn to the Right" company, having played the part of the mother with the original New York company during the last few months of its run at the Gaiety Theater. Dorothy Shoemaker, the well known stock actress, has been engaged as leading woman and comes to this city with a splendid reputation and elaborate wardrobe. The biggest successes will be presented, including in addition to "Common Clay," the following plays in consecutive order: "Cheating Cheaters," "The Cinderella Man," "The Lasso," "Lilac Time," "The Unchastened Woman," "Kindling," "The Guilty Man," "The Heart of Wetona," "Pair of Silk Stockings," "The Silent Witness," "Romance," "Mile a Minute Kendall," "Little Women," "Arms and the Girl," "The Corespondent," "A Pair of Queens," "The Hawk" and "His Majesty Bunker Bean."

William Goldhardt, the popular treasurer, will again be in charge of the box office and advises that the advance sale and large subscription list has all indications of a Randoll, who recently solicited and sold $3,750.00 of "Liberty Bonds" and who is a general favorite among the patrons, will act as assistant treasurer. William Wood is house manager and promises that only the latest and best productions securable will be produced during the stock season.

Strand Players, Hoboken

HOBOKEN, N. J. (*Special*).—The Strand, Hoboken, under the capable direction of Manager Wilton C. Vassar, inaugurated a new season of stock on Monday evening, Nov. 12, and presented "Little Peggy O'Moore" as the initial attraction for the new company to make their bow and registered an instantaneous success. The new company is to be known as The Strand Players and is composed of many prominent Broadway players who come to this city with a splendid reputation. Gladys Malvourn, the beautiful and talented leading woman of the company, received a most enthusiastic reception and as Pretty Peggy made a clever and winning little Irish girl and had no trouble in winning the hearts and applause of the capacity audiences. Howard Chase, the leading man of the company, appeared to great advantage as Dan Murphy, the mayor, and gave a correct and clever interpretation of a long and difficult role. W. C. Vassar spared neither time nor expense on the initial production which resulted in an ideal performance and the play well merited the capacity business and hearty applause it received by the pleased patrons. Other prominent members of the company who did splendid work were Frank Lane, Frederick Arthur, Thomas Beache, Ivan Christy, George Timmons, Emmett Davis, Jessie Fischer and Mary Manners. By special request a grand revival of "Paid in Full" was presented week Nov. 19. C. A. BITTIGHOFER.

WILKES PLAYERS, SALT LAKE CITY

SALT LAKE CITY, UTAH (*Special*). — The Wilkes Players presented, week of Nov. 4, "The Deep Purple." Nana Bryant scored a distinct impression in the role of 'Frisco Kate and was compared with Ada Dwyer, who has played the part in this city. Ralph Cloniger was a mighty good Lake, and Cliff Thompson did surprisingly good work as Laylock. Ancyn T. McNulty was a big success as Pop Clark; to quote a gentleman leaving the theater, "he knocked 'em dead." Frederick Moore was a perfect villain and made you hate him but admire his clever work. Every one in the cast was in excellent form and should receive special mention.

Week of Nov. 11, "Father and the Boys." Huron L. Blyden, playing the father, gave a delightful performance, receiving many flattering notices in the newspapers. Nana Bryant and Ralph Cloniger were both very good, having smaller roles than usual. Frank Bonner, playing "Tuck," was at his best and was voted a big success as the trainer. Cliff Thompson, playing "Tommy," and Ancyn T. McNulty as the lawyer gave their usual excellent performances. The supporting cast included Frederick Moore, Claire Sinclair, Ernest Van Pelt, Cornelia Glass, Mae Thorne, Ethel Tucker, and Billy Jensen. "The Heart of Wetona" week Nov. 12. M. E. W.

"CINDERELLA MAN" IN PATERSON

PATERSON, N. J. (*Special*).—The Empire Players continue to please fairly good audiences and Frances McGrath gave a capital performance of Marjorie Caner in "The Cinderella Man," Nov. 12-17. Forrest Orr in Anthony Quintard, the leading male role, was acceptable, and Harry Fischer gave his usual finished interpretation of an old man in Jerry Primrose the butler. H. Percy Meldon has succeeded Harry Horne as the director and was busy all week renewing old acquaintances. He has resumed his old quarters at the Elks Club, where his many friends accorded him a hearty welcome. "A Woman's Way" will be the vehicle, 19-24. J. C. BUSH.

SCHEMES IN LAWRENCE, MASS.

LAWRENCE, MASS. (*Special*).—The following statement has been issued by the management of the Colonial Theater and the Emerson Players: "We are going to inaugurate next Monday evening as ladies' night. Our plan is to issue a coupon that will entitle two ladies to the performance Monday evening when that coupon is accompanied by one paid reserved seat ticket."

The Emerson Players are planning a unique affair for Monday evening, Dec. 3, when they will close the Colonial Theater and conduct an entertainment and ball in the State Armory, the money realized to be sent to France to provide Christmas dinners for the Lawrence boys who will be over there at that time. A stage will be erected at one end of the big drill shed and a number of features will be introduced before the dancing starts.

Crowded houses greeted the Emerson Players (Bernard Steele, managing director) at every performance of "Mile-a-Minute Kendall," which they offered for their twelfth week at the Colonial, Nov. 12-17. The players as usual were well cast, but the best work was that of Joseph Crehan as Jim Evans, and Maud Blair as Amelia, a pessimistic, blighted old maid, who produced the greatest number of laughs. Thomas Whyte as Judge Weeks, a town constable, who "held up and fined autoists for pleasure (and profit)," ran them a close second for the comedy honors. Leo Kennedy as Jack Kendall in the title-role, and Dorothy Dickinson as Joan Evans were well suited to their parts.

Georgette Marcelle was good as Beth, as were also Franklyn Munnell as Morton Kendall and Lawrence Brooke as Philip Lund. Richard Barry as Eddie Semper, Joseph Guthrie as Robert Blake, Henrietta Conor as Rose Howard, and May Gerald as Mrs. Kendall completed the cast and contributed in no small way toward the success of the play. The scenic effects, built by Neil A. Sweeney and painted by Ernest Hammond, were of the usual high standard. "A Fool There Was," week Nov. 22.

W. A. O'REILLY.

AUDIENCE NAMES THE PLAY

LYNN, MASS. (*Special*).—The Players, Edmund V. Phelan, manager, week Oct. 29. Auditorium stock season, Eddie Phelan's new war drama, suggested by "The New Magdalen," drew good houses all week. Title contest resulted in choice of "Camouflage" from 3,000 suggestions offered by patrons. Three newspaper men served as judges. Four contestants suggested same title necessitating division of award. Alice Bentley as Lucile North and Arthur Vinton as James Elton, leads, gave meritorious performances. Week Nov. 5. "The New Henrietta," Miss Bentley as Agnes Gates, won warm approval and numerous floral tributes. Arthur Vinton gave excellent interpretation of Nichalas Van Alstyne. Walter Grey was thoroughly at home in the character of Rev. Murray Hilton. Miss Edith Cooper won new laurels as Rose Turner; Eddie Phelan's conception of the part of Bertie The Lamb was heartily approved; Miss Sadie Galloupe as Mrs. Updyke, the fashionable widow, did clever acting; Jack Taylor as Mark Turner left nothing to be desired. All the other characters were well handled. Jack Bennett, Ernest Stone, Miss Jessie Greenough, and M. Charles Palassi appearing in the cast. Week Nov. 12, "Mile-A-Minute Kendall" to crowded houses. Alice Bentley's personality and conscientious acting is proving a satisfying box office asset; Eddie Phelan as Jim Evans, the penny-pinching proprietor of the Wayside Inn is a scream. His performance would win warm favor with Owen Davis, the author. He will be sadly missed by The Players when he joins the Frohman interests Nov. 26. Arthur Vinton, leading man, is a genuine favorite and is doing his best work of the season in the title role. Sadie Galloupe as Amelia has a generous share of the comedy features. Edith Cooper in the character of Beth, plays the part to perfection. It fits her dainty personality. Loretta King as Rose Howard gives a creditable performance. Others in the cast are Jessie Greenough, Jack Bennett, Ernest Stone, Jack Taylor and M. Charles Palassi. Week 19, "The Voice of Nature." AUBREY GOODALL.

STOCKS IN BROOKLYN

BROOKLYN, N. Y. (*Special*). — Theodore Kramer's four-act play, "The Fatal Wedding," was the attraction at the Fifth Avenue Theater week of Nov. 12. May Delaney as the "Little Mother" proved as capable a child actress as has apepared in Brooklyn in a long time. Other principals were W. O. McWatters, Mae Melvin, Edmund Abbey, Emily Lascelles, Caroline Morrison, Edward Davis, William Short, William Davidge, and Aubrey Bosworth.

Cecil Spooner's Stock company presented "It Pays to Advertise" to crowded houses week Nov. 12. Miss Spooner played the part of Mary Grayson, a private secretary. Others in the cast were Rowden Hall, Norman Houston, Helen Tilden, Clyde Armstrong, J. Clayton Earle, James R. Garey, Frank Byron, Charlotte Wade Daniel, and Helen Melrose. JOSEPH R. GARLAND.

FRANCESCA ROTOLI,
New Member of Emerson Stock Players
Playing at Lowell, Mass.

DOUGLAS DUMBRILLE,
Principal in the Emerson Stock Cast

"FINE FEATHERS" IN OMAHA

OMAHA, NEB. (*Special*).—The week beginning Nov. 4 the Brandeis Theater Players presented their second Eugene Walter's play, "Fine Feathers." Dorothy Shoemaker as Jane Reynolds gave a pleasing, clear-cut performance. Harry L. Minturn, as the Husband, had a different type of role from the others he has played this season; his performance was very pleasing. Marjory Davis, as Frieda, the Hired Girl, gave a clever production of this usually minor role. Every word she said brought peals of laughter. Sidney Riggs, as Dick Meade was also well received. Others in the cast were Helen Joy, Mary Hill and Jack Marvin.

The Brandeis Players spent week Nov. 12 in Holdrege, Neb., where they were engaged by the Commercial Club of that city, as the feature attraction of Trade and Entertainment week. They appeared in the auditorium seating 2,500 and presented a different bill each day, the repertoire being selected from the plays that they have given at the Brandeis.

Returning on Sunday, Nov. 18, they are seen in "Bought and Paid For."

"FRAN."

LOWELL, MASS. (*Special*).—The Emerson Players, week of Nov. 5, in Otto Hauerbach's great drama, "The Silent Witness" scored one of the biggest hits this city has known. There were several new players in the cast and all registered wonderfully well with the crowded houses during the week. Douglas Dumbrille as Richard Morgan gave a splendid portrayal of the character, while Francesca Rotoli as Helen Hastings gave a finished characterization. Vida Croly Sidney also made a tremendous hit with local theatergoers and her Sarah Blakely was one of the features of the play. Claude Kimball as John Pelham, Laurette Brown Hall as Ruth Pelham, Arthur De Lord as Bud Morgan, Gladys McLeod as Janet Rigsby, Robert Laurence as Mr. Weldon, and Carroll Daly, who played Rigsby, were very good. Others in the cast included Kenneth Fleming, Marion White, Albert Berg, Paul Courtea, Byron Hawkins and William Montrose. The play was staged in a brilliant manner by Director Carroll Daly and was one of the prettiest productions this city has ever seen. Week 12, "Which One Shall I Marry?"

William O'Neil has opened his new stock company at the Park Theater, Manchester, N. H. The second bill will be the Century Play Company, Inc., "Rich Man Poor Man." E. J. Blunkall is the stage director.

Marvin and Williard have contracted for the one night stand rights of "The Girl He Couldn't Buy" from the Century Play Company. Joe Jacobs, who has been manging the stock at the Palace Theater, White Plains, will have charge of the company. They will tour Delaware, Maryland, Pennsylvania and New Jersey.

PAULINE McLEAN'S 16TH WEEK

JAMESTOWN, N. Y. (*Special*).—The Pauline MacLean Stock company were seen in "The Traveling Salesman" week Nov. 12, at the Samuels Opera House. Already in their sixteenth week here, the company continues to grow in popularity and their excellent business is sustained. "The Traveling Salesman" proved a very laughable, well-produced attraction and the entire cast did themselves credit. As Bob Blake, Ed. Clarke Lilley was splendid, not only funny but thoroughly natural as well. Pauline MacLean as Beth Elliot interpreted the part beautifully; George Ormsbee made a most likable villain in the role of Franklyn Royce; James K. Dunseith as Martin Drury gave a strong performance; Lucy Neff was extremely funny and clever as Mrs. Babbitt; Ernest Kast as Hen Cobb, Ronald Rosebraugh as Ted Watts, and Robert McKinley as John Kimball were excellently cast. Esther Welty as Mrs. Dawson, Mr. Kast as Bill Crabb, Rosebraugh as Perce Gill, McKinley as William Dawson, and W. W. Richards as Julius gave fine support. Mr. Richards has returned to the company, coming from Chester, Pa., where he went when the management here opened a second company in that city.

The entire company were recently the invited guests at a large dancing party at the Hotel Humphrey, one of our leading hotels. Week Nov. 19, "The Princess of Patches." "Shore Acres," Nov. 20.

A. L. LANGFORD.

"BABY MINE" IN SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players at their theater presented "Baby Mine," Nov. 4-10, in a manner that provoked much mirth and amusement. The attendance throughout the week was well sustained. Grace Huff in the role of Zoie Hardy displayed her skill and cleverness to the best advantage, while Ivan Miller as leading man interpreted the part with fidelity and telling effect. George Rand as Jimmy Jinks enriched the role with his own original touches, and drew considerable applause. In the cast were Ruth Benick, Jane Darwell, Dorothy Meeks, Norman Peasley, Henry Hall and George Cleveland, who contributed to the fun and merriment.

BENJAMIN F. MESSERVEY.

"LAND OF PROMISE," ALCAZAR

PORTLAND, ORE. (*Special*).—"The Land of Promise" at the Baker, week Nov. 4, was one of the best produced and best acted plays offered by the present company of Alcazar Players. The work of Eleanor Montell in the leading role was particularly genuine and artistic. As the hired man, Edward Everett Horton made good his opportunities. Other shining characters were portrayed by Eugene Shakespeare, James Guy Usher, and Betty Barnicoat. Minor parts were gracefully done by Anne Winston and Katherine Graham. JOHN P. LOGAN.

PRINCESS PLAYERS, DES MOINES

DES MOINES (*Special*).—"Hit the Trail Halliday" pleased big audiences at the Princess week Nov. 12. Selmer Jackson is more than adequate as Billy Halliday and puts plenty of pep and enthusiasm into the role. Isabel Randolph was a winsome Edith Holden and Grace Young a pleasing Mrs. Temple. Philip Sheffield as Dean Granger gave a splendid performance. Leo Leidhard as Rex Granger gave a good impersonation of the rich old tyrant. Sumner Nichols was excellent as Burr Jayson, the kindly old hotel keeper. Van B. Murrell as Jed Cusick gave excellent support in the comedy roles. Arthur Young gave a splendid characterization of Rev. Holden. Agnes Everett as the maid, Tom Krueger as Sam Stallings, S. A. Mitchell as the chief of police, Jack Matthews as the leader of the mob, James Fallon as the office boy, all gave good support.

Sunday, week Nov. 18. "Miss Nobody from Starland," week Nov. 25.

Princess patrons are more than pleased in the announcement that "Tommie" Mauker will return as ingenue of the company.

Miss Mauker is now Mrs. George Walters, wife of the popular manager and publicity man for the Princess. KAHN.

"ALL ABOARD" FOR SOMERVILLE

SOMERVILLE, MASS. (*Special*).—Clyde E. McArdle, Manager. "All Aboard" described on the posters out front as "an excursion of joy with a laugh every tick of the clock," is the offering by the Somerville Theater Players week Nov. 12, and in it they "hit the bull's eye" of success. The play is funny, and in it the different members in the cast are good. Arthur Howard in a role in which he has no doubt appeared many times before, gets many laughs and they are all his. Adelyn Bushnell as Beatrice helps not a little toward the success of the whole and looks charming. Rose Gordon in rather a prominent role again demonstrated that she can not only look stunning but act as well, while Grace Fox as the prospective mother-in-law gets some rather hard knocks (not from the audience) in the second act at which the patrons fairly scream. Others in the cast are Brandon Evans, John Gordon, John Hagan, James Devine, Arthur Ritchie and others. Current week, "The Girl from Out Yonder." STEADY.

OSCAR WILDE AT NORTHAMPTON

NORTHAMPTON, MASS. (*Special*).—The Northampton Players, under direction of Melville Burke, gave a highly creditable production of Oscar Wilde's "A Woman of No Importance," week of Nov. 12. Frank Morgan and Aline McDermott played Lord Illingworth and Mrs. Arbuthnot. Blanche Friderici shone as Lady Hunstanton. L'Estrange Milliman finely played Sir John Pontefract, which had been prepared by Jack Amory, who was taken ill the day of the performance. Corbett Morris played Gerald with good recognition of the boy's conflict of emotion. Eugene Powers was distinctive, as always, and Frank Dawson did excellent work as the archdeacon. Margaret Armstrong, who made her Northampton debut as Mrs. Allonby, made a most favorable impression. Another interesting newcomer was Frances Stamford, who played Hester Worsley. The entire production was far above stock average.

Harry Hollingsworth will shortly join the company as leading man in place of Frank Morgan. MARY BREWSTER.

"JUNGLE LOVE," BY ED. DUBINSKY

ST. JOSEPH, MO. (*Special*).—Tootle Theater: The Dubinsky Bros. stock company are showing most commendable versatility in their recent productions. "Hawthorne of the U. S. A." with a romantic setting in the court of a foreign country, was followed by the "Calling of Dan Mathews" with scenes and characters from our side of the water, and these in turn were followed by a play from the pen of the company's talented manager, Ed Dubinsky, entitled "Jungle Love." Ed Dubinsky played the leading part of a man shipwrecked on a deserted island when a lad, with his only companion a young girl whom he saves from the wreck. The stage settings of this last production were especially effective. The company deserves the greatest praise for the uniform excellence of their work and the full advantage they make of their opportunities. A steady run of good houses turns out for each new attraction. "Texas of the Storm Country," week Nov. 11-17.

JOHN A. DUNCAN, JR.

"THE LURE" IN JERSEY CITY

JERSEY CITY (*Special*).—"The Lure" as presented at the Academy of Music Nov. 12-17 by the Jay Packard Stock company, drew large audiences and was a production that was highly appreciated by the patrons. The play is a daring one, and at the first performance here, Nov. 12, caused a young woman in the audience to faint, the acting was so realistic. Every one in the cast is excellent, and the play is put on with much care. Bessie Sheldon as the mother, Ed McMillan as the doctor, Warren Hoffman as Bob and Mary Louise Malloy as the girl divided the honors; James Marr as Captain Lockwood and William Blake as Paul were immense. Frances Carroll and Caroline Friend were well cast. "The Other Wife," Nov. 19-24. "Quincy Adams Sawyer," Nov. 26-Dec. 1.

Homer Walden, Olyman and Tom Phillips, props., of the Academy of Music, will become members of Jersey City Lodge No. 24, T. M. A., Nov. 25. WALTER C. SMITH.

HYPERIONS, NEW HAVEN

NEW HAVEN, CONN. (*Special*).—"The Warrens of Virginia," Nov. 12, proved to be the most popular show the Hyperion Players have yet given and played to good audiences. First honors go to Frank Thomas, who returned here this week for a second season. As General Warren he made a brilliant success and deserved the extremely warm welcome he received. Russell Fillmore as Arthur Warren was the perfect enthusiastic young Southerner. In the third act his work was infinitely better than words can tell. Jane Morgan as Agatha was as charming and patriotic as any Southern girl might ever have been. Alfred Swenson as Ned Burton did his usual good work. DeForrest Dawley as Tom was very effective. Faith Avery and Janet Mansfield as the two kiddies scored a big hit. Lorle Palmer did a laughable bit as Sapho. Others who did well in the large cast are Arthur Griffin, Charles Andre, Eugene La Rue, George Caselbury, Emma Martin, and particularly Louise Farnum as Mrs. Warren. The scenic effects were especially good and brought forth good applause. "The Eternal Magdalene," Nov. 19.

HELLEN MARY.

EMPIRE PLAYERS, SALEM

SALEM, MASS. (*Special*).—"The Broken Butterfly," presented by the Empire Players, week Nov. 12, was in direct contrast to the bill of the previous week. In spots the play was interesting, but was inclined rather too much to the Bertha M. Clay type of story. The good were too good and the bad too wicked. Jane Salisbury as Nora Hale, the butterfly, handled the part very well—making the most of it. As Philip Hale, Julian Noa gave color and plausibility to a part which lacked both. Florence Hill as Nellie Ryland and Elmer Thompson as Jack Stull were the two bright spots of the play, all the comedy falling on their shoulders. An interpolated song by Mr. Thompson and Miss Hill was welcomed by the audience. John B. Mack as Claude Hale was sufficiently villainous. David Baker as Mr. Ryland was very good and Priscilla Knowles as Mrs. Ryland was excellent. In his small bit as Victor, Joseph Thayer was extremely good. Week Nov. 19 "The Silent Witness."

DOROTHY BENNETT.

Stock Week in Pittsburgh

"The Girl of My Dreams," by the Aborn company, played at the Schenley, Pittsburgh, week Nov. 5. This good stock company made the best of this material and gave a good performance. Maude Gray as the Quaker Girl and Henry Coote as the sporty college man were exceptionally good. The balance of the cast, as usual, appeared well.

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The Auditorium Players of Manchester, N. H., is a new stock organization. The cast is capable. The send off occurred week Nov. 12.

CLARKE LILLEY
Playwright and Actor in Stock for Ten Years

Clarke Lilley, leading man with the Pauline MacLean Stock company playing an indefinite engagement at the Samuels Opera House, Jamestown, N. Y., has not only established for himself an enviable reputation in dramatic work, but has attained success as a playwright. With Oscar O'Shea he wrote "Little Peggy O'Moore" and has recently dramatized one of Forrest Halsey's most popular stories, which will be soon produced. Mr. Lilley has played leads for ten years, beginning at the age of twenty with the Aubrey Stock company; for the last four years, with the exception of last season, when he toured with "Little Peggy O'Moore" over the International time, he has played in permanent stock in Salt Lake City, South Bend and other cities. Mr. Lilley is justly popular in Jamestown both on account of his fine, sincere work and his most engaging personality.

"HIT-THE-TRAIL" IN ELMIRA

ELMIRA, N. Y. (*Special*).—"Hit-the-Trail Holliday" was given a smashing production by Mae Desmond and her clever company at the Mozart Theater, Nov. 12-17. A. Gordon Reid, the Mozart's energetic stage director, exerted himself to the utmost with the result that the offering was the best of the stock season. Frank Fielder played the name part in splendid fashion, getting over the crisp Cohanesque humor as the author intended. Mae Desmond was a truly captivating Edith Holden and pleased in generous measure. John J. Farrell gave a forceful impersonation of Rex Granger and James Dillon was all that could be desired as Dean, his son. Harry Le Coue offered a clever bit of character acting as Burr Jayson. Dudley Clements was immensely funny as Jed Cusick. Sumner Nichols did well as Rev. T. D. Holden. Olga Gray was an attractive Mrs. Temple. Millie Freeman a lively Anna and A. Gordon Reid a competent chief of police. Mooney Lovitch and Louis Van Orden were seen in smaller parts. "Under Two Flags" Nov. 19-24.

J. MAXWELL BEEBE.

FLASHES FROM STOCK STAGES

Oliver Stock in Wichita, Kans.

Otis Oliver, operating a stock company at the Crawford Theater, El Paso, Tex., opened a permanent engagement at the Crawford Theater, Wichita, Kans., Nov. 19, with "In Walked Jimmy"; second week, "The Misleading Lady." All the one night attractions that have been booked at the Crawford will be transfered to the Forum Theater, giving Mr. Oliver all the open time.

The El Paso Stock company will remain intact, a new company being organized for the Wichita company.

Harry J. Wallace will remain as manager of the El Paso company, and Mr. Oliver will have personal charge of the new organization.

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General Manager Thatcher of the Poli Stock forces has contracted for "Quincy Adams Sawyer" for the Poli Players, Bridgeport, for Thanksgiving week. The play is controlled exclusively by the Century Play Company.

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"Playthings," the new Century play which created such a sensation when produced a few weeks ago at the Lyric Theater in Bridgeport, will be produced in two weeks at the Crown Theater in Chicago, Ill., under the direction of Edward W. Rowland.

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C. D. Peruchi, J. Richie and Severn Dedeyn, all well known in the stock and repertoire field, have organized a new company that will be known as the United Southern Producing Company. They will play repertoire through all Southern territory, and accompanied by an all-star cast of stock favorites. Mabel Paige will be the leading woman. The plays to be given are contracted for through the American Play Company.

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Gardinier Stock in Iowa

The Gardinier Stock at the Magic Theater, Fort Dodge, Ia., are presenting splendid dramas and are being greeted by large audiences, reports Lillian M. Rankin, THE MIRROR'S Ft. Dodge correspondent.

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Gene Lewis, stock leading man, has been signed by Smith and Golden for the Chicago cast of "Turn to the Right," and opened in Omaha. Their tour to the Pacific Coast includes a long run in 'Frisco.

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The Century Play Company have at last hit upon a scheme that will make all stage directors grateful; with each manuscript that they send out they send an extra set of scene plots all drawn to the scale, so that when the director receives the script, all that he has to do is to turn the plots over to his stage carpenter and much time is saved in figuring and drawing.

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Player in Camp

Girard Patterson, who has been identified with stocks in the East and Middle West, is now at Camp Custer, Mich., having enlisted in the 350th Machine Gun Brigade. He expects to go overseas early in January. Meanwhile he is taking government rations with regularity.

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Joseph Noel, the author of "The Pawn," has just completed a new play that will be produced in the near future. The title is "The Black Sheep," and contains several startling situations.

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The Orpheum Players, at the Orpheum Theater, Newark, N. J., under the management of Jay Packard, opened their season Nov. 10, in "The Heart of Wetona." The company, headed by John Lorenz and Elsie Esmond, jumped into instant popularity, and if the first night's performance is to be taken as a criterion, this should prove a banner year for stock in Newark. "Rich Man Poor Man" followed. Both plays are exclusively controlled by the Century Play Company.

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The Modern Drama Players opened their second season in Los Angeles at the Gamut Theater, Oct. 29, under the direction of Eugene Powers in "The Obstinate Family," a farce by Roderick Benedix. A benefit performance, Nov. 18, the entire proceeds donated to Los Angeles Chapter, American Red Cross.

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Warren O'Hara played "The Heart of Wetona," week Nov. 12, at the Hathaway Theater, Brockton, Mass. Enid May Jackson appeared as Wetona.

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H. P. Menges, manager of the Hyperion Players, at New Haven, Conn., presented "The Other Wife," week Nov. 19.

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The Western one-night stand rights for Washington, Montana, and Idaho for "The Girl He Couldn't Buy" have been contracted for by Slade Taylor. The Century Play Company, Inc., controls the play exclusively.

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D. W. Worley, managing director for the Wilkes Bros. Circuit of stock theaters, has contracted through the Century Play Company for "The Heart of Wetona" and "Rich Man Poor Man."

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The Century Play Company, Inc., have just secured the exclusive stock rights to "Back Home," which was produced at the George M. Cohan Theater by the Selwyns.

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The Princess Players are in their eighth week of success in London, Can. Changes twice a week.

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Paul Cazeneuve, of Montreal, has engaged as his leading woman Louise Cartier for the stock company which is to play in Montreal, starting about Nov. 25.

NEW HAVEN

NEW HAVEN, CONN. (*Special*).—Olympia: Nov. 15, all week, Mary Pickford in "The Little Princess" played to S. R. O. David Stanley Smith has been appointed leader of the orchestra. Concerts are given at each performance and patrons are not allowed to take seats after one has begun.

Shubert: Nov. 12, 13, "The Wishing Ring" with local talent for war relief played to large and enthusiastic audiences. Leo Ditrichstein in "The King" to fair houses, Nov. 15-17. Justine Johnstone, T. Roy Barnes and Craig Campbell in "Over the Top," Nov. 20-23.

Bijou: Gertrude McCoy in "The Silent Witness," German Retreats, and Hearst Weekly comprised the moving pictures. Barney Williams and company in "Poor John" took very well. La Belle and Lillian pleased, Taylor and Howard in "Try Anything Once" brought good applause and George Lima completed the bill. Crowded houses at every performance, Nov. 12-14. Emily Stevens in "Outwitted, the Tale of a Coat," Nov. 15-17.

Poli's Palace has been completed and opened to the public Monday, Nov. 19, with a capacity for 3,500. HELLEN MARY.

FT. DODGE, IA.

FT. DODGE, IA. (*Special*).—The Princess had as its week end offering (Nov. 9-11) Felix of Felix and Claire in "The Mimic World." The cast included Helen Hudson, a clever little star, supported by a very clever company of artists, who gave imitations of numerous stars and succeeded admirably in pleasing large and enthusiastic audiences.

At the Majestic, week ending Nov. 9-11, Charles Ray, in "The Son of His Father," in which Mr. Ray was most entertaining and drew splendid business. Vivian Martin, in "The Sunset Trail," Nov. 11, 12.

The Strand: "The Man Without a Country," Nov. 9, 10, to capacity business. Part of the proceeds of the sale of tickets went toward buying physical culture equipment for the Webster county boys at Camp Dodge. Florence La Badie and H. E. Herbert headed the caste and were splendid.

Walter Hewey, a former Ft. Dodge boy who is now city editor for the Chicago *Examiner*, wrote the scenarios of "Beware of Strangers," which was shown at the Strand, Nov. 11.

LILLIAN M. RANKIN.

UTICA

UTICA, N. Y. (*Special*).—The Majestic offered William Farnum in "When a Man Sees Red," Nov. 12-14, for its feature picture and made up the rest of its bill with five acts of supreme vaudeville, featuring some entertaining and clever performers, one of the best of these being "Th Cathedral Quintette," a short musical comedy.

Variety was the keynote of the bill at the Colonial. Nearly every kind of entertainment known to the vaudeville stage is sampled and the result was a program which suited the most particular. Taylor Holmes appeared in "Two-Bit Seats." The Virginia Steppers have a distinctive singing and dancing act. The scenic effects are unusual and the costuming unique. Goldsmith and Lewis, two nonsensically inclined musicians made a decided hit. Mr. and Mrs. Arthur Cappelen presented a domestic comedy skit entitled "Our New Girl," which was very clever. Bonair and Ward in a comedy, singing and dancing act were most popular. Marie and Duffy and Arthur Lloyd were also on the bill.

Al Jolson, Nov. 15, scored a distinct hit in the big musical extravaganza of the Winter Garden, "Robinson Crusoe, Jr.," which played to a capacity audience at the Colonial Theater.

An able company presented "Hans and Fritz" at the Lumberg, Nov. 12-14. The play is one full of wit and humor and fully able to keep the house in roars of laughter. "The Best Show in Town," a new first-class burlesque show, entertained the usual capacity audiences the last three days of the week, as usual.

The Boston Grand Opera Company presented "Madam Butterfly" at the Colonial, Nov. 16.

FRANK M. DUGAN.

HUTCHINSON, KANS.

HUTCHINSON, KANS. (*Special*).—High class photoplays to S. R. O. at the Royal, De Luxe and Rex.

Tom Cofer's Musical Revue for one week, beginning Nov. 12, Convention Hall.

"A Night in Honolulu," Nov. 14; "Another Merry Widow," Nov. 16, at Convention Hall.

C. W. OSWALD.

PLAY CENTER OF THE SOUTHWEST

Tulsa, Okla., the Oil Capital of the World, Has Three New Theaters—People Have Money and Are Eager to Spend

TULSA, OKLA. (*Special*).—The wonderful growth of this city as the oil capital of the world is exemplified in a peculiar degree by the development of its theatrical interests. Three new theaters are under construction at an approximate cost of $750,000. One of these will be a large twelve-story building, with the top nine floors used for office purposes and the first three for the theater, which will be the largest in the Mid-West, with a seating capacity of 2,500 and a stage that will accommodate the largest road productions leaving New York. The proscenium opening will be forty feet.

O. W. Edwards, formerly a well-known Chicago and New York theatrical man, is the builder. He came to Tulsa two or three years ago and "struck it rich" in Oklahoma oil lands. The new theater building will cost close to $400,000. Mr. Edwards says Tulsa is as good a show town as Kansas City, because of the thousands of oil workers here who make high wages and spend their money freely for every kind of entertainment and amusement. He intends to bring the biggest productions that pass from East to West to this city.

There is no playhouse at present available for road shows, as the Grand is playing stock. The Incomparable Stock Company is doing a good business, with Harry Vickery director. Marjorie Garrett made her debut as new leading lady yesterday in "The Man on the Box." Cliff Hastings is leading man.

Mr. Edwards announces that Edward Ealick, formerly connected with the United Booking Agencies of Chicago and prominently identified with the Crescent Amusement Company of New Orleans, will be manager of the new theater.

William Smith, proprietor of the Empress, playing inter-State vaudeville, expects to occupy his new $75,000 vaudeville house by New Year. The building is completed and lacks only the interior decorations to be finished. When this is done Mr. Smith will move his vaudeville into the new theater, which will be known as the Rialto and will convert the Empress into a high-class picture house, playing the William Fox and Select Pictures superfeatures. He will open this with Theda Bara's "Cleopatra." Neither the Fox nor Select releases are now being shown in Tulsa.

The new Majestic, being erected at a cost of $125,000, will be the finest picture house in Oklahoma when completed, which will be Spring. The brick walls, which are part up, sustained about $1,000 damage a few days ago in a disastrous fire which swept the block in which it is located. The new house will have a seating capacity of about 1,400. The old Majestic, in the same block, will be abandoned, but is to give way to a skyscraper. The Majestic shows Goldwyn features, with Jewel and Pathe releases to fill out. Jane Cowl made a big hit with her "Spreading Dawn," which was declared to be one of the best film attractions offered on the local screen in some time. Goldwyn has already won a big clientele of friends among Tulsa movie fans. Mae Marsh in "Sunshine Alley" is the next Goldwyn scheduled.

Manager Jack Talbot, of the Palace, which shows Artcraft-Paramount exclusively in this city, turned 'em away with Mary Pickford in "Rebecca of Sunnybrook Farm" yesterday. She opened for a four-days' run and promises to break the Palace attendance records, as she is as popular here as everywhere. The Palace shows 1-5 Artcraft-Paramounts a week, one running four days, the other three. Billie Burke comes next Sunday in "Arms and the Girl," to be followed by Geraldine Farrar's "Woman God Forgot."

The Broadway, another vaudeville house, is doing all it can handle, according to Manager Plummer.

The Strand and Lyric are the other picture houses and both do a big business. Metro and Mutual releases are shown at the former, along with Pathe, and the Lyric shows Universal releases, interspersed with serials. It now has four going, including Vitagraph's "Fighting Trail."

SAMUEL J. STOCKARD.

PREMIER IN RICHMOND, VA.

"Among Those Present," by K. and E. and Tyler, Satisfies the Select Society

RICHMOND, VA. (*Special*).—Premier of bright new comedy delighted large and enthusiastic audiences at the Academy of Music, Nov. 12, 13, 14, with matinee Nov. 14, with "Among Those Present." Klaw and Erlanger and George C. Tyler, as well as the authors, Larry Evans and Walter Percival, should be heartily thanked and congratulated for giving to the theater-going public a play of such merit and charm. Large and select audiences witnessed the performances.

The play will have an early New York hearing. The attractiveness which a "gentleman thief" holds for the average theater-goer probably can be depended upon to promote the popularity of "Among Those Present."

There may not be in real life any such being as a silk stocking burglar, but in the realm of make-believe he is a most fascinating type.

Shelby Hull's impersonation of the society crook was without a flaw; George Howell, as Percival Glendenning, contributed good acting; Gertrude Hitz, as Mollie Hollister Brant, was winsome and appealing as the girl whose fondness for "Dancer" nearly resulted disastrously; Ronald Byram, as Hon. Mortimer Hargraves, was one of the best in the cast; Eric Snowden's acting in a minor role, as English, stood out conspicuously; William Halligan, as Freddie Krebs, helped the comedy along as a care-free young society man; Leslie Palmer, as Loring, was capital as a stage director. Others in the excellent cast included Edward Poland, Francklyn Hurleigh, Vincent Coleman, Herbert Ayling, John D. O'Hara, Sidney Toler, Edmund Elton, Gertrude Dallas, Helen Fulton, Russell Kilowen and Edward O'Connor. The play was admirably mounted.

At the Lyric (vaudeville), it remained for Rita Gould to save the bill from complete dullness last week. All of the moving picture houses are doing capacity business. "Have a Heart" will be seen at the Academy of Music, Nov. 16, 17, with matinee Nov. 17.

Coming attractions at the Academy of Music as follows: "Chin-Chin," Nov. 26, 27; The American Minstrels, Nov. 29, 30 and Dec. 1, with matinee, Dec. 1.

"The War Tax" does not seem to effect the large attendance at all show houses here.

NEAL AND MCCONNELL.

JERSEY CITY, N. J.

JERSEY CITY (*Special*).—Sliding Billy Watson and a big company crowded the Majestic, Nov. 12-17, and presented a very clever burlesque bill. The bright features of this especial company are good comedy, rapid action, catchy musical numbers, good dancing ensembles and clever effects. One of the best dancing acts seen here was done by Lulu Coates and her three black crackerjacks. Excellent work was also done by Owen Martin, a fine, straight man; Katherine Page, prima donna; Mae Dix, soubrette; Hazel Jesslyn, Tom Duffy, Paul Sherman, Harry Brown, Charles Figg, Anble Ware and Wilfred Blanke. The Burlesque Review, Nov. 19-24. Bowery Burlesquers, Nov. 26-Dec. 1.

Excellent business at Keith's, Nov. 12-14, and a fair programme was put on consisting of acts by Homer Miles and Helen Bay, in a very good tabloid farce, "In Philadelphia;" Harry Adler, a mimic and humorist; Minnie Harrison, "The Girl From Dixie;" Jewett and Pendleton, in "Dances From Danceland;" Howard's animals. Appearing Nov. 15-17: Charles Allman, Mat McDonald, Florence Curtis and six singing and dancing girls in "Honeymoon Voyage;" Frank Frilling and Jordan Dolly in "A Few Pleasant Moments;" Elsie Kent and Co. in comedy sketch.

The local Elks will hold annual memorial services at Majestic Theater Dec. 2.

The local T. M. A. lodge will have a school of fifteen candidates for meeting of Nov. 25.

WALTER C. SMITH.

MOOSE JAW, SASK.

MOOSE JAW, SASK. (*Special*).—Orpheum Theater, Harry M. Eccles, manager: Rowland-Clifford-Gatts Inc., "In Old Kentucky," pleased good business, Oct. 21-23. "Her Unborn Child" played to excellent business, Nov. 24-27. "The Lone Wolf," feature picture, to good business, Oct. 29-Nov. 1. The theatrical treat of the season was Albert Brown in "Love of a King," Nov. 5, 6. No finer bit of acting has ever been seen on a Moose Jaw stage than that of Albert Brown, as George, Prince of Wales (afterwards George III). It was superb, and equally fine was the work of Lenore Phelps, as Hannah Lightfoot (the Quakeress). The supporting cast was excellent. The company played to capacity.

The Lyceum Players (home talent) presented "Mice and Men," under the direction of James H. Drynan, Nov. 8-10.

The Allen, Harry A. Bercovich, manager: The Green Room Players (home talent) presented "The Monkey's Paw," "The Man in the Street" and "The Fourth of August," Nov. 5, 6, and pleased good business. Feature pictures, week Nov. 12-17.

The Savoy, Louis Clarke, manager: Jane Cowl in "The Spreading Dawn," Charlie Chaplin in "The Cure" and Miss Canada in "Victory's Call to Canada," Nov. 12, 13.

Louis Clarke, manager of the Savoy Theater and secretary of the Western Canada Exhibitors' Circuit, Ltd., has leased the Rex Theater and will supply an excellent program of feature pictures.

The Elite, Thomas Hopkins, manager: The Parisienne Comedy Company continue to please good business. Bill, week Nov. 12-17, "The Wireless Telephone."

The Gaiety, K. Z. Kirby manager: The Gaiety Players, in "The Millionaire Tramp," week Nov. 12-17, are pleasing excellent business.

ALFRED W. LANE.

ALBANY

ALBANY, N. Y. (*Special*).—Lyman Howe's famous travel pictures at Harmanus Bleecker Hall, Nov. 12-14, drew tremendous audiences and proved highly instructive and entertaining as usual. A packed house greeted Al Jolson and the New York Winter Garden production, Nov. 15. The Boston Grand Opera Company, Nov. 17, in "Tales of Hoffmann" and "Rigoletto."

Hugh Herbert, Hallen and Fuller, McMahon and Chapell, Valentine Vox, Cole, Russell and Davis, were the leading vaudeville acts at Proctor's Grand, Nov. 12-17.

Waldron's Bostonian Burlesquers was a strong drawing card at the Empire. Frank Finney and Phil Ott were the leading comedians and were well supported by a capable company of entertainers.

Vaudeville and motion pictures at the Majestic and the Proctor Annex.

Charles J. Walker, an amateur swimmer who participated in a diving contest at the Empire Theater, Friday night last, in conjunction with the "Diving Belles" burlesque company, sustained a concussion of the brain by striking his head on the side of the tank when making a "jack knife" dive. He was rescued from the tank by two young women members of the company of professional divers and removed in an unconscious condition to the Homeopathic Hospital. He regained consciousness after 24 hours.

GEORGE W. HENRICK.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—"The Forest Fire," a most pretentious scenic production, topped an entertaining bill at the Bushwick, week Nov. 12. Bennett and Richards in "Dark Clouds" scored a hit as did Milt Collins in his monologue "The Patriot." Others were Margaret Young in character songs; Burns and Frabito; "Sports in the Alps," a scenic acrobatic novelty; "The Miracle," a telepathic feat; The Six American Dancers in a dancing act; and the Four Nightons. Business excellent.

GARLAND.

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BALTIMORE

BALTIMORE (*Special*).—Despite the fact that $2.75, inclusive of the war tax, was the general price asked for all seats on the lower floor of the Academy during the engagement of the Ziegfeld's Follies, the public willingly came across, and there was a surprising lack of any criticism leveled at the management of this production owing to the high rate which prevailed throughout the week. Once again it has been proven that the Ziegfeld's Follies is indeed a "National Institution," which enjoys greater popularity and boasts a large following. The secret of Ziegfeld's success is the way he has of playing square with the "Road." The entire production was as fresh and clean in appearance as if it had just seen the light of day, and all the "entire" original cast was on hand, a feat seldom witnessed on the road these days.

"The Man Who Came Back," which was at Ford's, is rattling good melodrama, the best of its type we have happened upon in considerable time. The outstanding feature was the splendid work of young Henry Hull. No finer individual performance has been seen in Baltimore in a couple of seasons than Mr. Hull's. Laura Walker did nobly with Mary Nash's role of Marcelle. Owing to the fact that this production played in opposition to the "Follies," it did not fare as well as it deserved. No musical comedy production in recent years has aroused more genuine interest than "Oh, Boy," the Wodehouse, Bolton, and Kern success, the original company of which is now on view at the Casino Theater, New York. The local engagement of this production has been looked forward to with considerable more curiosity and pleasant anticipation than is perhaps attendant on most attractions of this character, so it was quite natural to find a crowded house at Ford's on Monday night, when this famous musical piece was revealed to Baltimoreans for the first time. "Oh, Boy!" is quite the best specimen of the intimate type of musical comedy entertainment we have had served up to us. Chauncey Olcott in "Once Upon a Time," week Dec. 3.

At the Academy, the beautiful and talented Jane Cowl is receiving the homage of theatergoers for her really remarkable work as actress and playwright. "Lilac Time," in which Miss Cowl is enacting the role of the French girl Jenenine Berthelot, is a masterpiece of its particular kind. Theatrically it is a very effective piece of writing. The supporting company is practically the same as seen in New York, including Orme Caldara and Henry Stephenson, both of whom contribute splendid work. The play is beautifully staged. Herbert's "Eileen," week Nov. 26.

"The Fascinating Widow" closed a very successful week at the Auditorium, Nov. 17. Gus Hill's Minstrels occupy the stage of the Auditorium this week.

The death of "Jed" Thompson in this city last week brought to an end the career of one of the best-known and widely liked theatrical figures in this country. For the past thirty years Mr. Thompson had held the position of stage manager at Ford's, and enjoyed the friendship of hundreds of members of the profession, to whom he had endeared himself by his many little acts of kindness, which made their engagements at Ford's so pleasant. His passing will be deeply mourned by his hundreds of friends, as well as those with whom he had been associated for so long a time.

J. B. KERR.

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NEWARK, OHIO (*Special*).—Auditorium Theater (Geo. M. Fenberg, manager): "Mutt and Jeff" gave a pleasing performance to S. R. O., Nov. 3. Paul Bowser vs. Cody Fleming, wrestling bout, Nov. 15; "The Birth of a Nation," Nov. 22-24; Photoplays every afternoon and evening to good business.

BESSIE FOWLER.

STEIN'S MAKE-UP FOR THE STAGE FOR THE BOUDOIR

REPORTS FROM MIRROR CORRESPONDENTS

PORTLAND, ME.

PORTLAND, ME. (*Special*).—Jefferson: Nov. 12-14, "Art and Opportunity" reported to have been very light, and poorly attended.

B. F. Keith's: Vaudeville, featuring "The Telephone Tangle" and the motion picture "Rasputin."

New Portland: Vaudeville. Manager Hutchinson is following the high grade of program which he started a long time ago and this week's bill proved no exception. The headliner for the first of the week was "Hoosier Girl" and for the last three days Weber and Redford.

City Hall Auditorium: Nov. 15, Municipal Organ Concert by Will C. Macfarlane, with Sophie Breslau as the assisting artist. Miss Breslau sang delightfully a well arranged program, while Mr. Macfarlane, who always plays with great skill, pleased the audience as he always does.

Cheo, which is being occupied during the rebuilding of the Strand, featured the motion pictures "The Little Princess," with Mary Pickford, and "The Fighting Trail," with Jack Pickford and Louise Huff.

Empire showed two pictures of great merit: "The Honor System" and "God's Man."

Elm, the downtown motion picture house, is showing the O. Henry pictures with other feature pictures and is doing excellent business. Portland is very fond of the screen plays, as is proved by the constant display of the S. R. O. sign.

Marie Pavey, who was for a long time leading woman in stock here, is again appearing as Jo in "Little Women," the role which she created several seasons ago. During her spare time, Miss Pavey is doing Red Cross work.

Bello D'Arcy, another popular member of Portland stock, is playing in Chicago in "The 13th Chair." Charles Compton, whose work received much praise during his short stock engagement here, is playing the leading juvenile role in "Oh, Boy" in the Boston company.

PALM STRAW.

NEW ORLEANS

NEW ORLEANS (*Special*).—"The Beauty Shop," was the attraction at the Tulane, Nov. 10-16, drawing well and proving satisfactory. "Ben Hur" Nov. 17-22.

Lowe's Crescent for Nov. 10-14, offered an excellent bill. At the Orpheum, the best in vaudeville. The Lafayette for Nov. 11-17, presented "The Smarter Set," headed by Salem Tutt Whitney and J. Homer Tutt.

The Palace and the Strand had many good features and photoplays.

J. M. QUINTERO.

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DOUSED IN PHILADELPHIA

Flashes Discontinued—Quakers Go Home in the Dark If They Are Late

PHILADELPHIA (*Special*).—Philadelphia's Theatrical Rialto is not so brilliantly illuminated as of yore this week. Following the instructions of the Fuel Saving Commission, the illuminated signs are not turned on until 7.45 and are turned off promptly at 11. Stanley V. Mastbaum, director of the Stanley Company, has even gone further than this and given orders for all the flashing signs to be discontinued absolutely until the shortage of coal is over. As Mr. Mastbaum controls a large number of the big film houses, such as the Stanley, Arcadia, Palace, Princess, Alhambra, Broadway, Cross Key, Regent and others, this order is quite effective. He states that these signs are not necessities and everyone should "do his bit" to help the Government conserve all its resources, even though it may be a question of electric current.

There was but one change of bills at any of the local theaters this week. At the Broad, a new comedy, "Among Those Present," produced by Klaw and Erlanger and George C. Tyler, began a two weeks' stay. The play, a polite burglar show, is founded on short stories by Larry Evans. Shelley Hall plays the leading role. It had its premiere in Richmond, Va.

The Victor Herbert comic opera, "Eileen," is in its fourth week at the Lyric, while "Good Gracious, Annabelle," the clever Clare Kummer farce, is in its third successful week at the Adelphi.

At the Little Theater, Margaret Anglin's engagement in "Lonely Soldiers," under the auspices of the Art Alliance, has been extended. She will later appear in Oscar Wilde's "A Woman of No Importance." For this production she will bring over her entire New York company.

"The Rambler Rose" is in its second week at the Forrest, with Julia Sanderson and Joseph Cawthorne in the leading roles, while at the Garrick "The Boomerang" still holds sway.

The Chestnut Street Opera House has all been redecorated and will open under the new Shubert management on Nov. 26. The opening attraction will be Arthur Hammerstein's musical comedy, "You're in Love."

The new Camp Dix Theater, moving picture and vaudeville, has opened at Wrightstown, under the Mastbaum management. The first week was very successful.

J. SOLIS-COHEN, JR.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Manager Louis M. Boas, of the Bijou, Marcus Loew's representative in this city, has acquired the lease of the Savoy Theater from William Durfee, the present owner. It was through his efforts that Mr. Loew and Mr. Durfee agreed on the transaction whereby this city is to have one of the finest playhouses in New England or the country. The transaction between Manager Boas and Mr. Durfee was ratified in New York following a visit to that city by Manager Boas and the owner of the theater property.

Backed by assets amounting to $50,000,000, the Loew enterprises, mindful of the kind patronage of the theatergoing public of this city, will erect the most costly and beautiful theater that has been constructed in this country in recent years, utilizing every inch of the wide area of land given it under the long term lease.

The present Savoy Theater opened Monday, Nov. 19, as a picture house, which policy will continue until the ground is in condition for excavating in the Spring. Performances will then cease and the next occasion will be the formal opening of the new theater, which will be Labor Day.

With a seating capacity of 3,000 persons, the new theater will be fully adequate to care for the theater patrons of the city. The new house will be the last word in everything that up-to-date construction can suggest, with first thought for the convenience of the theatergoing public. It will be constructed on plans that call for an expenditure of about $500,000.

All playhouses in Fall River, the Bijou, Savoy, American, Plaza, Palace and Globe, were filled, week Nov. 12-17, excellent attractions at each. Some S. R. O.

W. F. GEE.

DALLAS

DALLAS, TEX. (*Special*).—Dallas Opera House (Miss Mamie Greenwall, manager): "Twin Beds," sponsored by the Selwyns and headed by Antoinette Rochte as Signora Monti, and Louis Alberni as Signor Monti, appeared Nov. 9, 10, 11 to well filled houses.

Majestic, Interstate Vaudeville: Steve von Puhl, manager: Valnora Gypsies opened with operatic selections and native dances. Haruko Onuki, the Japanese prima donna, offered an enjoyable selection of vocal numbers.

Billie Burke's "Motor Boating," a nautical skit embellished with music, nonsense and song, handled by Hazel Clark, Ada Brown, James Carney and Tom McRae, registered a good many wholesome laughs. Real old time minstrelsy that hearkens back to the days of Bartow, Beach and Bower, Cleveland and Wilson, and George Primrose, was offered by Pistel and Cushing in "The Standard Minstrels." It went over with a bang.

Finished acting of the finest type is displayed by Edwin Arden in an odd affair of the present day in New York City, entitled "Close Quarters," by Oliver White. Only two persons appear: Mr. Arden as John Fletcher, and Ed Finley as James Trent. Ruth Roye, billed as Vaudeville's Youngest Singing Comedienne, was an instantaneous hit.

Margaret Woodrow Wilson in a song recital in the interest of war relief, Coliseum, Nov. 17.

Gaiety: Girls, giggles and garrulity to a plethora of plaudits from enthusiastic ensembles.

FRANCIS FOLSOM FITZ.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—Ziegfeld's "Follies of 1917," the current week's big drawing attraction, commenced the engagement at the National to an overflowing audience with an advance sale on the week enormously large, marking the attraction's eleventh annual visit to the Capital City. The big favorites in the cast are Fannie Brice, Allyn King, Mildred Richardson, Virginia Taylor, Florence Kora, Will Rogers, Bert Williams, Eddie Cantor, W. C. Fields, Don Barclay, Oliver Russell Vokes and Don-Gus Minton, Clay Hill, Dudley Farnsworth, Lester Ostrander and Malcolm Hletta. Next week, "An Evening With James M. Barrie," in the presentation of three of the author's plays.

The engagement of William Hodge in the four-act comedy-drama "A Cure for Curables," scheduled for the current week at the Belasco, has been postponed for a while, and the attraction instead is the William Fox super film "Cleopatra," with Theda Bara as the Siren of the Nile. Next week, A. H. Woods presents his latest success, "Mary's Ankle."

"The Newlyweds' Baby Grown Up" is the present week's offering at Poli's, opening the engagement Sunday night to a very large and well pleased audience. This musical comedy production is one of excellence throughout and introduces a cleverly talented enterprising company. "The White Slave" follows.

Harry M. Crandall, proprietor of Crandall's circuit of theaters, has instituted a novel idea in the conduct of the business of his various houses. Every Monday promptly at noon he will hold what he terms "around table session" in his private office at Crandall's Theater. These meetings are attended by the managers, the musical directors and treasurers of the Knickerbocker, Savoy, Avenue, Grand and Crandall's and Apollo. Here are discussed the many details connected with the various departments of the circuit. Each theater is run on absolute schedule and each picture has its precise starting time. As the features vary in length, these schedules must be thoroughly studied and arranged well in advance of each showing. The musical accompaniments are important adjuncts in all the houses, and at these meetings the pictures are discussed and the musical directors are called upon for suggestions as to the proper musical setting. After each session an informal lunch is served.

Adelaide and Hughes, dance stars, are headliners of the present week's bill at B. F. Keith's Theater. The program also includes Sallie Fisher, in "The Choir Rehearsal"; Hickey Brothers, acrobats; Harry Carroll, song writer; Will J. Ward and his Five Symphony Girls, Ashley and Allman, Seabury and Shaw, and Perkins' Dog and Monkey Comedians.

"The Maids of America," burlesque organization, at the Gayety, presenting with promised success a new two-act travesty entitled, "Somewhere in America," headed by the clever comedian Al K. Hall. A standard support is seen in little Bobby Barry, Harvey Brooks, Florence Rother, Alfaretta Symonds, Clara Gibson, Josepr Weston, Tony Share, Edward Bisland, and Robert Calvert.

JOHN T. WARDE.

BOSTON

BOSTON (*Special*).—William Hodge came to the Majestic Nov. 19 in his new comedy, "A Cure for Curables." This is by Earl Derr Biggers, and Lawrence Whitman, the latter the pen name of Mr. Hodge. In order to attract the public a card was issued which began: "N. B. Mr. Hodge insists that his patrons be given the advantage of 'Before the War' theater prices for this engagement." So the orchestra sells at $1 and $1.50, with a few choice seats at $2. The remainder of the house sells at prices varying from 50 cents to $1. Mr. Hodge evidently appreciates the fact that just now the average playgoer is wondering how far the contents of his pocketbook will go in obtaining theater tickets and other necessities of life.

"A big, powerful and human drama," to quote the advertisements, began an engagement at the Globe yesterday afternoon. The name of this human drama is "Her Unborn Child," and the advertisements are careful to state that it is not a motion picture. Daily matinees are given "for ladies only."

At the other houses: Colonial, David Warfield in "The Music Master"; Hollis, Maude Adams in "A Kiss for Cinderella"; Tremont, "Turn to the Right"; Park Square, "The Grass Widow"; Shubert, "Show of Wonders"; Wilbur, "Love o' Mike."

At the Plymouth Maclyn Arbuckle, Katharine Kaelred and an excellent cast are on the last week of their engagement in Bernard Shaw's "Misalliance." It is one of his brightest comedies and is well acted by Mr. Arbuckle and his associates. "The Man Who Stayed at Home" continues at the Copley. It will probably run till Christmas when the regular season of the house will begin.

Thursday night brings us "The Wanderer," which has advertised extensively through the last month. All the newspapers have shown pictures of its players and its scenes, and one evening journal is running a story based on the play. The management has obtained permission for the sheep in the play to graze on the Common which will prove a great piece of publicity for "The Wanderer," but the sheep cannot prove as attractive as the white and black sheep that were used in a burlesque of the play "The Passing Show of 1917." This travesty was one of the best of the season.

D. CLAPP.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—George A. Menses, for a long time manager of the Dominion Theater in Ottawa, Can., has resigned to enlist in the U. S. Army. He was tendered a farewell send-off on his retirement and presented with a wrist watch. The occasion was one long to be remembered. He will be succeeded by P. Godet, who has been manager of the Francais. Mr. Menses expects to sail for "over there."

J. H. DU BE.

CHICAGO

CHICAGO (*Special*).—It didn't look much like war at the Auditorium during the week of the opening of Grand Opera. Society was radiant and joyful. "Isabeau" was the opera by Mascagni.

Walter Whiteside in "Mr. Jubilee Drat" was the first time it has been heard in this country.

Walter Whiteside in "Mr. Jubilee Drat" was the only first night actor of the week. He opened at the Blackstone.

"Here Comes the Bride" is due at the Colonial Nov. 25, and "Have a Heart," with Louise Dresser, for Dec. 2, at the Illinois.

Ruth Chatterton opened at Powers's in "Come Out of the Kitchen."

"What Next?" is on at the Olympic, succeeding a long run of "Canary Cottage."

"Why Marry?" continues at Cohan's Grand, which is a reminder that Arnold Daly is to withdraw from the cast Dec. 2.

"Have a Heart" is checked up for the Illinois for Dec. 2.

"Parlor, Bedroom and Bath" is in its seventh week at the Colonial.

"A Successful Calamity" is in its second week at the Studebaker.

"Upstairs and Down," thirteenth week at the Cort.

"Seventeen," seventh week at the Playhouse.

"The Thirteenth Chair," eleventh and last week at the Garrick.

"The Man Who Came Back," eighth week at the Princess.

"Oh, Boy" thirteenth week at the La Salle.

"Miss Springtime," fifth week at the Illinois.

Fort Sheridan soldier boys were given a treat by Manager A. H. Woods, who took out the "prop" and people by motor, and played "Parlor, Bedroom and Bath," Sunday afternoon, Nov. 11. It was an emphatic hit.

REV. BAUS.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—"The Film Fellows" is the name of a motion picture exchange men's club being organized by Sol Lesser, M. L. Markowitz, M. J. Cohen, and Ben Simpson.

Robert Pike was granted a divorce, Nov. 5, from his wife, who, under the name of Frances Marion, now residing at Hollywood, writes scenarios for Mary Pickford and other well-known artists. He alleges that she left him for "professional reasons."

Klaw and Erlanger presented "Pollyanna" at the Columbia, Nov. 12. The comedy pleased a full house. It is booked for two weeks.

The Alcazar offered "The Third Party," Nov. 11, to a crowded house. James Gleason and Stella Mayhew had the leads. It pleased.

The Cort has Anna Held for the last week in "Follow Me." Nov. 19, "The 13th Chair" will be given, starring Katherine Grey.

The Wigwam has a diversified bill including vaudeville and a picture. The Orpheum had another big and entertaining bill including Trixie Friganza, Nan Halperin, Nellie and Sara Kouns, and other good numbers. The Strand had Tyrone Powers in the picture called "The Planter." The Casino, Alhambra, "Hip," and Pantages go on in their own profitable way; likewise The California, the big new picture house. This week the California has Fairbanks in "The Man from Painted Post."

A. T. BARNETT.

LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*).—"The Garden of Allah" was the attraction at Macauley's Theater, Nov. 12-17, attracting large houses. Underlined at Macauley's, Nov. 19-21, "The Willow Tree," and Nov. 22-24, Frohman's unique offering, "An Evening with J. M. Barrie."

At the Gayety, week Nov. 11-17, the stirring play "Which One Shall I Marry?" proved a pleasing offering. Business good. Week Nov. 18-24, "A Little Girl in a Big City."

Vaudeville at Keith's had a satisfactory week ending Nov. 17, featuring the opening three nights of the week Cabaret DeLat, and the concluding three nights of the week, the Shrapnel Dodgers.

Special offerings at the motion picture houses are Eva Tanguay at the Walnut, Clara Kimball Young at the Alamo, Pauline Frederick at the Majestic, and Dustin Farnum at the Strand. All of the places have up-to-date bills, and business good generally.

New new place, Ha-wi-an Gardens, featuring dancing and singing, had a good start, and its popularity is increasing.

The lecture of Arthur Guy Empey, "Over the Top," Nov. 20, attracted interest, and the attendance was large.

E-Manager James R. Camp, who has been a city father for a number of years, is a game loser, the upheaval at the recent election making a complete change in the city administration. Nick DeNunzio is one of the fortunate ones in the reversal of affairs. Mr. DeNunzio was a leader of the Newsboys' Band, and has been a familiar figure in Louisville's amusement matters for a number of years.

The National meeting of Association of Baseball Clubs, held here Nov. 12-15, brought to the city practically all of the notables in the business and playing end of the game. A feature of the week was a monster banquet arranged under the supervision of Charles Foster, ex-hiller, and ex-dramatic critic on several Louisville papers, and personally known to the majority of the well-known people in the theatrical profession.

CHARLES D. CLARKE.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*). — Providence Opera House, Nov. 12-17, "You're in Love"; capacity houses. Tip-top vaudeville sketches and photoplays filled Fay's, Emery's Majestic, Nov. 12-17, the Modern (melodrama), Casino, Palace, Royal, Bijou and Empire showing good motion pictures, having large attendance.

Keith's, under construction, will be completed in Dec., 1917. Opera House, "Six Months' Option," Nov. 19-24. Emery, Nov. 19-24, "The Millionaire's Son and the Shop Girl. Keith's, "The Girl in the Magazine," and vaudeville. Colonial, The Liberty Girls and a number of features that pleased.

ELMER C. SMITH.

REPORTS FROM MIRROR CORRESPONDENTS

CINCINNATI

CINCINNATI (*Special*).—If Cincinnati playgoers cannot find sufficient to interest them this week, Nov. 11-17, they must indeed be hard to please, albeit light entertainment is provided on all the boards. What a pity we can't have more productions like "The Brat," in which little Miss Maude Fulton injects her own charming personality into the creature of our own making. One seeks in vain for adjectives to describe either the play or the performance. Percival Moore and Edmund Lowe were extremely convincing as MacMillan and Steven Forrester, respectively, while John Findlay, as the servant Stimson, gave us new ideas of how a servant part should be played. Business for the week only fair. It should have been S. R. O. Manager Henck of the Lyric thinks so, too.

We have become accustomed to link the name of Henry W. Savage with everything that is worth while in dramatics and music. His production of "Have a Heart," at the Grand, week Nov. 12-17, is no exception to that rule. It is a dandy musical comedy, full of good music, clever songs well sung and acted, a really interesting plot logically developed, as musical comedy plots go. What more could we ask, except a good all-round cast, and that too was provided. It is not saying too much to assert that Billy Kent, as the bell hop Henry gathered unto himself most of the laurels, but Donald MacDonald, Helen Gunther, Irving Beebe, Katherine Galloway, and Louise Dresser deserve special mention for commendable effort.

Sam Mann, in a new sketch, "The Question," is headlining a good bill at Keith's.

John McCormack was at Music Hall, Nov. 33, and it was another sell-out.

"The Affairs of Anatol" was the feature of the second performances of the season by the Cincinnati Players at Memorial Hall, Nov. 14-15. Public support of the new Art Theater, established by Miss Ruth Allen, has been extremely liberal and the financial part of the enterprise seems to be an assured success.

WM. SMITH GOLDENBURG.

SPOKANE

SPOKANE, WASH. (*Special*).—Auditorium: dark Nov. 10. Pantages: The Hong Kong Mysteries headlined bill week of Nov. 4. Others: "A Radium of Splendor," Frank Bush, McDermott & Wallace, Mariya and Florence.

Hippodrome: First half week, Nov. 4, The Six Moorish Whirlwinds. Others: Best, Morton and Kerr, Flying LaMarrs, Van and Yorke, Grace Linden, Wagner and Whiting. Second half—Five Young Americans, McCormack and Shannon presented "A Breath from Old Erin," Hanna and Partner, Les Carle and Dolly Ines offered "Nifty Nonsense," George Evers, the Aerial Bartletts.

Sam W. B. Cohn, office manager of the Spokane Chamber of Commerce, and formerly manager of the Spokane Theater, has been appointed manager of the Liberty moving picture theater here. He succeeds Ralph Ruffner, who has accepted the management of the Columbia Theater at Portland, Oregon. Mr. Cohn has been in the show and newspaper business nearly all his life. He came to Spokane six years ago after a year or two in Alaska, and became a reporter on the Spokane *Chronicle*. Later he took over the Spokane theater and conducted it successfuly for four years until the owners got into litigation when he closed the house. Last spring he was appointed office manager of the Chamber of Commerce, in which position he has added to his host of friends and acquaintances among the business men. He is 30 years of age.

Mr. Ruffner came to the Liberty from the American Theater in Butte, Montana. In accepting the Columbia management he returns to the city where he began his moving picture career in 1909 as a pianist. The Columbia is one of the Jensen & Von Herberg string of picture theaters. This includes the Liberty and Coliseum in Seattle, the Rialto in Butte and the Liberty and Columbia in Portland. Jensen & Von Herberg are the largest operators in moving pictures in the west.

REN H. RICE.

SAN DIEGO

SAN DIEGO, CAL. (*Special*).—Henrietta Crossman delighted three large audiences at the Strand Theater, Nov. 9, 10, in "Erstwhile Susan." This was followed by "The Thirteenth Chair," Nov. 11, 12, with Katherine Gray in the leading role. Nov. 14, 15, Ben Greet Players, in "The Palace of Truth" and "The Merchant of Venice." Alma Gluck, in concert, Nov. 22.

Week Nov. 12, the Savoy gave "Oh, You Devil," "A Friendly Call," Neil McKinley, Land and Harper, Maxine Parrish, "The Dumitrescus," Ben Dunham Troupe, and "The Fatal Ring." Mme. Exoda and company was the attraction at the Hippodrome, week Nov. 12.

The 20th Century Girls, at the Little Theater, drew a pleasing business, Nov. 12. Miss Ann Montgomery, Ruth Sinclair, Jack Oakley and Miss Pearl Jardeniere continue to please.

The Pickwick Theater had the feature film, "The Spy," with Dustin Farnum, and a special musical program, on the big pipe organ, week Nov. 12.

"The Rise of Jennie Cushing," at the Cabrille Theater, drew well, and Edna Goodrich, in "Reputation," at the Plaza was well received. Charles Richman has assumed the duties of business manager at the Superba Theater.

Mary Pickford and Frances Marion were the guests of honor at a ball given at the U. S. Grant Hotel by the Fourteenth Squadron Aviation Section Signal Corps and the Eighteenth Company Coast Artillery Corps.

Hugo Koch, late leading man of The Liberty Players, was presented with a fine baby girl Oct. 16, at the Methodist Hospital, Los Angeles. The young lady has been named Geraldine Welcome Koch.

A large Casino is to be built on lower Broadway, covering an entire block of ground. It will be used as a headquarters for the Army men in camp and will house a fine picture theater, dance hall, bowling alley, refreshment stands and reading rooms.

MARIE DE BEAU CHAPMAN.

TORONTO

TORONTO, CAN. (*Special*).—Royal Alexandra, Nov. 12-17: "The Passing Show," to capacity business. It is the last word in elaborateness and gorgeous scenic investure—a feast for the eye—and the ear can go hang. De Wolf Hopper is wasted; he is too good a comedian for such childish work. Irene Franklin is capital, however, and surprises in her dance. Yvette Rugel is the one and only singer in the company and is welcomed royally.

Grand Opera House: "The Brat," with Rea Martin, to good attendance. Little Miss Martin is splendid; the company supporting is uniformly good.

Princess: Patricia Collings in "Pollyanna," to excellent attendance. Miss Collings is a genuine delight, and her exquisite quality of voice and natural acting is worth going miles to see and hear. Oswald Yorke and Beatrice Morgan give excellent support.

Shea's: Hazard Short in "The Ruby Ray" and Nellie Nicholls divide the honors of a good bill, which includes Carl Randall and Miss Myers, who dance nicely, Helen Trix and Sister, Scot Gibson, with Scotch numbers, and Kate Elinore; capacity attendance.

Loew's: "A Ragtime Soldier," with John and May Burke, a very attractive singing and dancing act; Hobson and Beatty, two very clever girls with good songs, and John Armstrong in "The Millinery Salesman," are the best of a splendid bill, to capacity attendance.

New Allen: This beautiful new photoplay house opened with Mary Pickford in "The Little American, and Toronto's own "Born Star" never appeared in a more attractive film.

Massey Hall: "Lone Wolf," a very powerful and moving spectacle, from Louis Vance's novel. Hazel Dawn and Bert Lytell are the principals. Good attendance.

Regent: "Magda," with Ciara Kimball Young, and a very timely and interesting film, "Miss Canada," and the half-hour Musicale by the superb orchestra, provide a goodly evening's entertainment.

Strand: "Les Miserables," with its pitiful tragedy, is depicted with power and dramatic intensity. News items of Canadian events is an added feature of the program. Good attendance.

GEORGES M. DANTZER.

LAWRENCE, MASS.

LAWRENCE, MASS. (*Special*).—Opera House (James Crilley, acting manager): Road attractions. "Her Unborn Child," by Howard Kent Barnes, played a three days' engagement at the Opera House, Nov. 12-14, and was one of the best-acted plays seen here this season. The play was censored by seventeen local people on Monday afternoon, for the express purpose of deciding whether it was a fit one to be seen, and not the ultra-sensational one that the name might imply. After the performance it was decided that every bit of the dialogue and action was acceptable in every way.

Laureite Allen, the star of the play, won the highest honors, and at each matinee she appeared before the curtain and in a neat speech explained the purpose of the authors in bringing the subject of birth-control before the public, stating that it was not their intention, nor that of the players, to decide the righteousness of the question, but merely to present arguments and allow the audience to choose for itself.

Besides Miss Allen, the company consisted of Helen Marlow, Louise Eighols, J. G. Coggshall, Fred Steele, Dorothy Smith, Gale Satterlee and Pearl Stearns. One of the December bookings will probably be David Warfield.

The attractions at the other theaters were: Colonial (Dramatic stock, J. William Schaake, manager): Entire season, Emerson Players (Bernard Steele, managing director), week Nov. 12, "Mile-a-Minute Kendall." "A Fool There Was," week Nov. 19.

Vaudeville at the Empire; feature pictures at the Broadway, Premier, Star, Strand and Victoria.

Local theater managers say the public is grasping the intent and purpose of the war tax in fine style and only on rare occasions has anyone objected to paying the extra toll and that even in those cases it was an easy matter to convince the doubters that the government's edict could not be evaded.

W. A. O'REILLY.

DES MOINES

DES MOINES, IA. (*Special*).—Berchel Theater, Elbert and Getchell, managers: "So Long Letty," with Charlotte Greenwood, the best musical show here this season, pleased capacity houses at all performances, Nov. 8-10. "Katinka," Nov. 14, 15. Blanche Ring, in "What Next," Nov. 16, 17. Sam Sidman's "Citrus in Town," the burlesque attraction for the week, drew their usual big business. This show is much above the average attraction of burlesques.

Empress, Elbert and Getchell, managers: "La Chaperone" topliners a well balanced bill for the Empress. This is a musical tale, featuring Howard Stillman and a company of nine. "The Nation's Peril," with Mary Stockwell, Scamp and Scamp and the Clipper Trio complete the bill.

Orpheum, Gray Rea, manager: A bill above the average is what Orpheum patrons say of bill for current week, with "Holliday's Dream," featuring "La Pilarcia" as headline attraction; Constance Crawley and Arthur Maude, in "The Actress and the Critic"; Clara Howard, "D'Avigneau's Imperial Duo," Joe Towle, "The Le Veios," complete the bill.

Coliseum: Mabel Garrison and Reinald Werrenrath, in song recital, were more than pleasing. Clara Kimball Young, in her latest release of "Magda," is the feature at the Garden.

KAHN.

MACON, GA.

MACON, GA. (*Special*).—Grand: "Stop, Look and Listen," Nov. 5, matinee and night; good houses. "Mutt and Jeff," Nov. 6, good houses; matinee and night. Keith Vaudeville, Nov. 6, 7, 8, 9, large houses: "Pals First," good houses, Nov. 10: Keith Vaudeville, Nov. 12, 13: "Her Soldier Boy," Nov. 14: Keith Vaudeville, Nov. 15, 16, 17. Photoplays at the Capital, Palace and Princess, to crowded houses.

ANDREW OLIVER ORR.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—John E. Kellerd and company appeared at English's, in Shakespearean plays, before small audiences, week Nov. 5; Bernhardt filled a matinee and night engagement, Nov. 5.

One of the most enjoyable of the so-called crook plays that have come this way was "Pals First," with those two splendid actors, William Courtenay and Thomas A. Wise, and a good company, who were given an enthusiastic reception and numerous curtain calls, opening night Nov. 12-14, by an audience much too small for so excellent an attraction. Mr. Courtenay gave a forceful and wonderfully pleasing performance of Danny, in which his likable personality was always felt, and Mr. Wise's unctuous humor as Dominie was a delight. Much praise is due Harry Lewellyn and Marion Kerby for their excellent work as the two colored servants. Lyster Chambers, Francis N. Conlan, Auriol Lee, Janet Travers, Albert Sackett, Lawrence Eddinger, and Frederick Emerson made up a cast of unusual merit. Fiske O'Hara in "The Man From Wicklow," Nov. 19-21; "The Willow Tree," with Fay Bainter, Nov. 22-24; "Have a Heart," Nov. 26-Dec. 1.

"Very Good Eddie" came back for a return engagement at the Shubert Murat, Nov. 8-10, pleasing the same as it did last Spring on its first visit. Georgie Mack is still the big and most engaging feature of the production, with Helen Redmond, Harry Lubey, Theodora Warfield, and Denman Maley in the other leading roles.

William Hodge in his new play, "A Cure for Curables" was the attraction week Nov. 12. Ciara Moores, James H. Lewis, Brigham Royce, Robert Wayne, Edith Shayne, Adelyn Wesley, and others gave capable support. Robert Mantell in repertoire Nov. 26-24.

At the Park, "The White Slave," with Rita Knight and others, was well received week Nov. 12, followed by Mabelle Estelle in "Turn Back the Hours," week Nov. 18.

Keith's bill week Nov. 8-10 was headed by Frances Kennedy, with a most engaging personality, who put over her songs in a popular way all her own. Ray Fern and Marion Davis scored in "A Nightmare Revue"; "The Corner Grocery" provided plenty of boisterous comedy. Others were The Flemings, Prevost and Brown, Mme. Croslin's Electrical Novelty, with Mlle. Juliette; Clayton and Lennie. Week Nov. 12, Paul Dickey topped the bill in Mr. Dickey's one-act drama, "The Lincoln Highwayman," which held the interested attention from start to the surprise finish, and was acted in splendid style by Mr. Dickey and his company. Mullen and Coogan, artists in their line, scored in "Odd Nonsense."

PEARL KIRKWOOD.

BUFFALO

BUFFALO, N. Y. (*Special*).—At the Star Theater, Nov. 12-17, Mrs. Fiske was seen in the character of "Mme. Sand," which would have been impossible if attempted by any one else. Her company is one of distinction. "Pollyanna," week Nov. 19.

At the Teck, Nov. 12-17, "Experience," with the freshness of a premiere. Theda Bara, week Nov. 19.

The vaudeville bill presented at Shea's, Nov. 12-17, was very fine. Every feature might have been a headliner, although Winston's Water Lions and Diving Nymphs were given first place. Bonita and Lew Henry, Lydia Barry, "Married Via Wireless," and Alfred de Mandy and company certainly demanded recognition of a first mention.

With George F. Hayes in the comedy role, Rose Sydell's London Belles packed the Gayety, Nov. 12-17 to capacity. "The 20th Century Maids," week Nov. 9.

"Common Clay," at the Majestic, Nov. 12-17, with Thomas E. Shea, received a most cordial greeting. "Her Unborn Child," week Nov. 19.

Joe Holland's song and dance revue, Girls and Whirls, headliners at the Olympic, Nov. 12-17.

At the Lyric, Nov. 12-17, "Summer Frolics," musical comedy, was main attraction.

J. W. BARKER.

DENVER

DENVER (*Special*).—Frederick V. Powers, with the Warren twins, were seen and heard in "His Bridal Night," at the Broadway, Nov. 11 and week. Kolb and Dill, in "The High Cost of Loving," to follow. Anything but a musical piece on the road is the exception, it seems.

Eva Lang and John Halliday were liked in "Common Clay," at the Denham, Nov. 11-17. Emmet Vogan, formerly of the Lakeside and Plaza Musical Stock companies, is in the cast, as are also the old favorites, Adele Bradford, Clare Hatton and Carl Dalstrom. "Hit-the-Trail Holliday," Nov. 18. The engagement will extend to Dec. 1, making four weeks in all. It is announced that Mr. Woodward has secured for his film company the services of Marshall Stedman, for years employing director of Universal.

The Orpheum for its bill Nov. 13 and week had Jessie Busley and company and Charlie Howard and company as its principal attractions. A Denver institution, namely, Mrs. Margaret Fealy-Cavallo's Dramatic School, in which Douglas Fairbanks, Ernest Truax and others once studied, is discontinued for the reason that its head is in New York in the cast of "Barbara," at the Plymouth Theater.

FREDERICK D. ANDERSON.

WILLIMANTIC

WILLIMANTIC, CONN. (*Special*). — Loomer: During the second act of "Good Gracious Annabelle," a boy tipped over a fire extinguisher, which fell on the floor with a heavy thud like an explosion and immediately began squirting, causing the large audience to be panic stricken, but before they could rush for the exits the remarkable coolness of the actors assured the audience that there was no danger, saying, "We would not be here if there was." Resuming their seats, with a disaster averted, they enjoyed the last act with its witty chuckles and forgot the incident.

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OAKLAND, CAL.

OAKLAND, CAL. (*Special*).—Macdonough: Max Figman, in "Nothing But the Truth," Nov. 4-6. Good business. The La Scala Grand Opera Company, in repertoire, Nov. 7-10, to capacity houses.

Bishop: Crane Wilbur, the popular "movie star," opened with The Bishop Players, Nov. 4, in "The Hawk," and his reception at the hands of his many admirers was hearty. Jane O'Rourke, who has been absent from the cast for several weeks, made her appearance, and in the leading role of the Countess is giving us by far the best work that this charming actress has shown during her engagement at this theater. The balance of the cast is beyond criticism and some good work is done by Ben Erway, George Webster, Hugh Metcalf and Eleanor Parker. The house is packed at all performances. "Under Cover," "Which One Shall I Marry," "Rich Man, Poor Man," and a new play from Mr. Wilbur's own pen, will be among the productions given during the engagement.

Orpheum: Eddie Foy and the seven little Foys were the headliners of a good bill, Nov. 4-10, and good houses were the result. Lillian Fitzgerald, Georgia Earle and company, The Royal Italian Trio, Arthur Havel and company, Libonati and Nelson comprise the balance of the olio.

Pantages: The Winter Garden Revue is proving a popular dance and song number, Nov. 4-10. Hal Van Rensselaer, Gladys Lamphere and Anna Mae Bell are the favorites and receive much applause. The Sully Family, Harry McCoy, The Mori Brothers, Three Harmony Maids, Lacy, Shannon and Davis and Trivitt's Military Canines. Business improving.

Hippodrome: The Hippodrome Players, headed by Virginia Thornton and Paul Byron, in "Paid in Full," and capacity houses are in evidence at all performances. The play is well rendered and the two leads are ably supported by an excellent cast.

LOUIS SCHEELINE.

REGINA, SASK.

REGINA, SASK., CAN. (*Special*).—Regina Theater: Alfred Brown in "The Love of a King," Oct. 29-31, pleased large business. Vaudeville, Nov. 1-3, including Fields &La Adella, McGrath & Yeoman, variety dancers, Ling & Long, Lanigan & Tucker, Pearl Bros. & Burns and Happy Jack Gardner & Co. Excellent bill and business. Ethel Barrymore in "The Call of Her People," good business, Nov. 5-7. Rose and Rex picture houses, both doing excellent business. Carl Young of the Rose Theater, and O. W. Powell of the Regina have opened a theater supply house in the city.

S. G. MCINTYRE.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Boston 12—Dec. 1.

AFTER Office Hours (Arthur C. Alston): St. Louis 18-24.

AMONG Those Present (Klaw and Erlanger and G. Tyler): Phila. 19-Dec. 1.

ARLISS, George (Klaw and Erlanger and George C. Tyler): N.Y.C. Aug. 17-Nov. 24.

BARRIE Plays (Chas. Frohman, Inc.): Columbus 19-21, Louisville 22-24.

BEN HUR: New Orleans 19-24, Jackson, Miss., 26-27, Vicksburg 28-29.

BERNHARDT, Sarah: Montreal 26-Dec. 1.

BIRD of Paradise (Oliver Morosco): Galesburg, Ill., 26, Davenport, Ia., 27, Iowa City 28.

BOOMERANG, The (David Belasco): Phila. Oct. 29—indef.

BRAT, The (United Producing Company, Ltd.): Guelph, Can., 21, Owen Sound 22, Stratford 23, Brantford 24, Chatham 26, St. Thomas 27, Woodstock 28.

BRAT, The (Oliver Morosco): Minneapolis 19-24.

BROKEN Threads (Henry B. Est.): N.Y.C. Oct. 30—indef.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15—indef.

CLARKE, Harry Corson and Margaret Dale Owen, Empire Theater, Calcutta, Ind.—indef.

COME Out of the Kitchen (Henry Miller): Chgo. 19—indef.

COMMON CLAY: Cleveland 18-24.

COUNTRY Cousin (Klaw and Erlanger and G. Tyler): N.Y.C. Sept. 3—indef.

DAUGHTER of the Sun (Rowland and Howard): N.Y.C. 25-Dec. 1.

DE LUXE, Annie (Arthur Hammerstein): N.Y.C. Sept. 4—indef.

DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. 21—indef.

DREW, John (John D. Williams): N.Y.C. 12—indef.

END of a Perfect Day (Haskell and McVitty, Inc.): Richmond, Wis., 20, Stillwater, Minn., 21, Durand 22, Wells 26, Blue Earth 27, Winnebago 28.

EVERYWOMAN (Henry W. Savage): Ithaca, N. Y., 17, Syracuse 19-21, Sunbury, Pa., 22, Shamokin 23, Scranton 24, N.Y.C. 26-Dec. 1.

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22—indef.

FISKE, Mrs. (Klaw and Erlanger and G. Tyler): N.Y.C. 19—indef.

FLAME, The (Richard Walton Tully): Spokane, Wash., 20-21, North Yakima 22, Bellingham 23, Everett 24, Seattle 25-Dec. 1.

GEORGE, Grace (William A. Brady): N.Y.C. Oct. 15—indef.

GILLETTE, William (Arthur Hopkins): Chgo. 5—indef.

GIRL Without a Chance (Robert Sherman, Eastern): Reading, Pa., 21, Columbia 22, Pottstown 23, Easton 24, Freeland 26, Lebanon 28, Scranton 29-Dec. 1.

GIRL Without a Chance (Robert Sherman, Western): Carney, Nebr., 20, Shelton 21, Ord 22, Broken Bow 23, Alliance 24.

GOOD for Nothing Husband (Robert Sherman, Eastern): Phillipi, W. Va., 20, Parsons 21, Grafton 22, Donora, Pa., 23, St. Marys, 24, Fairmont 26, Waynesburg, Pa., 28, Marietta, Ohio, 29, Point Pleasant, W. Va., 30.

GOOD for Nothing Husband (Robert Sherman, Western): Pratt, Kan., 20, Larned 21, St. John 22, Stafford 23, Wichita 24, Peabody 26, McPherson 27.

GOOD for Nothing Husband (Robert Sherman): Chgo. 11-24, Cleveland 26-Dec. 1.

GOOD Gracious Annabelle (Arthur Hopkins): Phila. 5—indef.

HEART of Wetona: Nashville 18-24.

HER Unborn Child: Buffalo 18-24.

HERE Comes the Bride (Klaw and Erlanger): Toronto 19-24.

HODGE, William (Messrs. Shubert): Washington 19-24.

JOHNNY Get Your Gun (John Cort): Pittsburgh 12—indef.

LAUDER, Harry: Montreal 22-24.

LILAC Domino (Arthur Delamater): Great Barrington, Mass., 20, Pittsfield 21, Gardner 22, Manchester, N. H., 22, 23, Portland, Me., 29-Dec. 1.

LILAC Time (Selwyn and Co.): Balto. 19-24.

LITTLE Girl in a Big City (Arthur C. Alston): Louisville 18-24.

LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept 24—indef.

LOSING Eloise (Selwyn and Co.): N.Y.C. 17—indef.

MACK, Andrew (Walter Sanford): Toronto, Can., 19-24, London 26-27, Niagara Falls, N. Y., 28.

MAN Who Came Back (William A. Brady): Chgo. Sept. 25—indef.

MAN Who Came Back (William A. Brady): N.Y.C. 19-24.

MANTELL, Robert B. (Wm. A. Brady): Indianapolis 19-24.

MARRIAGE Question (Rowland and Howard): Peoria, Ill., 18-21, Omaha, Nebr., 25-28, Topeka, Kan., 29.

MARRIAGE Question (Rowland and Howard): Altoona, Pa., 19-20, Johnstown 21, 22.

MARY'S Ankle (Al H. Woods): Bklyn. 19-24.

MILLIONAIRE and the Shop Girl: Providence 18-24.

MISALLIANCE (William Faversham): Boston 12—Dec. 1.

MONTANA (Bankson and Morris): Whitman, Nebr., 20, Hecla 21, Hyannis 22, Alliance 23, Hemmingford 24, Crawford 26, Harrison 27, Lusk, Wyo., 28.

MURDOCK, Ann (Chas. Frohman, Inc.): N.Y.C. 13—indef.

NIGHT in Honolulu (Gaskell and McVitty, Inc.): Falls City, Nebr., 20, Shenandoah, Ia., 21, Red Oak 22, Clarinda 23.

NOTHING But the Truth (Co. 1 Anderson and Weber): Newark, N. J., 19-24.

OLD Lady 31 (Lee Kugel): Cinti. 19-24.

OLCOTT, Chauncey (Cohan and Harris): Bklyn. 19-24.

ON With the Dance (A. H. Woods): N.Y.C. Oct. 29—indef.

OTHER Man's Wife (Gaskell and McVitty, Inc.): Sterling, Ill., 20, Joliet 21, Colfax 23, Rantoul 24, Kankakee 25.

PALS First (J. Fred Zimmerman): Cinti. 19-24.

PARLOR, Bedroom and Bath (A. H. Woods): Chgo. Aug. 26—indef.

PATTON, W. B. (Frank Smith): Marysville, Kan., 20, Wymore, Neb., 21, Pawnee City 22, Holton, Kan., 23, Trenton, Mo., 26, Corydon, Ia., 27, Humeston 28.

PEG o' My Heart: Pittsburgh 18-24.

PIPES of Pan (Selwyn and Co.): N.Y.C. 6—indef.

POLLY With a Past (David Belasco): N.Y.C. Sept. 6—indef.

POLLYANNA (Klaw and Erlanger): Buffalo 19-24.

POST, Guy Bates (Richard Walton Tully): N.Y.C. Sept. 3—indef.

ROBSON, May (Augustus Pitou, Inc.): Madison, Wis., 21, Milwaukee 22-25, Racine 26, Battle Creek, Mich., 27, Kalamazoo 28.

SEVENTEEN (Stuart Walker): Chgo. 1—indef.

SKINNER, Otis (Chas. Frohman, Inc.): Joliet, Ill., 20, Bloomington 21, Peoria 22, Urbana 23, Springfield 24.

STORY of the Rosary: Paterson, N. J., 22-24.

TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27—indef.

TAYLOR, Laurette (Geo. C. Tyler): N.Y.C. Sept. 24—indef.

TIGER Rose (David Belasco): N.Y.C. 3—indef.

13TH Chair (William Harris): N.Y.C. 19-24.

13TH Chair (William Harris): Toronto 19-24.

TRAIL of the Lonesome Pine (O. E. Wee): Mercer, Pa., 20, New Castle 21, Sharon 22, Johnstown 23-24, Indiana 26, Irwin 27, Vandergrift 28.

TREASURE Island: Phila. 18-24.

TURN Back the Hours: Indianapolis 18-24.

TURN to the Right (Winchell Smith and John Golden): St. Paul 19-24, Minneapolis 25-Dec. 1.

TURN to the Right (Winchell Smith and John Golden): Boston Oct. 1—indef.

UNCLE Tom's Cabin: Milwaukee 18-24.

UPSTAIRS and Down (Oliver Morosco): Chgo. Aug. 19—indef.

VERY Idea (Anderson and Weber): N.Y.C. Aug. 19—indef.

WANDERER, The (Elliott, Comstock and Gest): Boston 22—indef.

WARFIELD, David (David Belasco): Boston, Oct. 29—indef.

WASHINGTON Square Players: N.Y.C. Oct. 31—indef.

WHAT'S Your Husband Doing? (Hobart-Jordan Co., Inc.): N.Y.C. 12—indef.

WHITESIDE, Walter, Chgo. 11—indef.

WHICH One Shall I Marry? (Rowland and Howard): Columbus 19-24.

WHY Marry: Chgo. 5—indef.

WILLOW Tree (Cohan and Harris): Louisville 19-21.

WILSON, Al H. (Sidney B. Ellis): Lafayette, La., 20, Alexandria 21, Monroe 22, Jackson, Miss., 23, Baton Rouge, La., 24, New Orleans 25-Dec. 1.

PERMANENT STOCK

BOSTON: Copley.

BOSTON: Globe.

BRIDGEPORT, Conn.: Lyric.

BROCKTON, Mass.: Hathaways.

BROOKLYN: Fifth Avenue.

BROOKLYN: Grand Opera House.

BUTLER, Pa.: Lyric.

CHESTER, O.: Family.

CHICAGO: Crown.

DES MOINES: Princess.

DETROIT: Adams.

ELMIRA, N. Y.: Mozart.

EL PASO, Tex.: Crawford.

HALIFAX, N. S.: Academy.

HAVERHILL, Mass.: Academy.

HUTCHINSON, Kan.: Home.

JAMESTOWN, N. Y.: Samuel's Opera House.

JERSEY CITY, N. J.: Academy.

KANSAS CITY, Mo.: Grand.

KOKOMO, Ind.: Ripe.

LAWRENCE, Mass.: Colonial.

LOS ANGELES: Morosco.

LOWELL, Mass.: Opera House.

LYNN, Mass.: Auditorium.

MALDEN, Mass.: Auditorium.

MINNEAPOLIS: Shubert.

NEW HAVEN, Conn.: Hyperion.

NEW YORK CITY: Lafayette.

NORTHAMPTON, Mass.: Academy of Music.

OAKLAND, Cal.: Playhouse.

OAKLAND, Cal.: Hippodrome.

OKLAHOMA CITY, Okla.: Palace.

OMAHA: Brandeis.

PATERSON, N. J.: Empire.

PHILADELPHIA: Knickerbocker.

PITTSBURGH: Pitt.

PITTSBURGH: Schenley.

PORTLAND, Ore.: Baker.

ROCKFORD, Ill.: Grand Opera House.

SALEM, Mass.: Empire.

SALT LAKE CITY: Wilkes.

SAN ANTONIO, Tex.: Grand.

SAN FRANCISCO: Alcazar.

SIOUX CITY: Grand.

SOMERVILLE, Mass.: Somerville.

ST. JOSEPH, Mo.: Tootle.

ST. PAUL: Shubert.

TROY, N. Y.: Lyceum.

TULSA, Okla.: Grand.

WACO, Tex.: Auditorium.

WALTHAM, Mass.: Park.

WILKES-BARRE, Pa.: Nesbit.

WINNIPEG, Can.: Winnipeg.

ZANESVILLE, O.: Orpheum.

OPERA AND MUSIC

ABORN Opera Co. (Milton and Sergeant Aborn): Pittsburgh Sept. 24—indef.

BRINGING Up Father: Worcester 18-24.

CHEER Up (Charles Dillingham): N.Y.C. Aug. 23—indef.

CHIN Chin Chow (Elliott, Comstock and Gest): N.Y.C. Oct. 22—indef.

DOING Our Bit (Messrs. Shubert): N.Y.C. Oct. 18—indef.

EILEEN (Joe Weber): Phila. Oct. 29-Nov. 24, Balto. 26-Dec. 1.

GOING Up (Cohan and Harris): Pittsburgh 19-24.

GRASS Widow (Madison Corey): Boston 5—indef.

HANS and Fritz: Rochester 18-24.

HAVE a Heart (Eastern, Henry W. Savage): Lynchburg, Va., 20, Danville 21, Durham, N. C., 22, Greensboro 23, Charlotte 24, Spartanburg, S. C., 26, Asheville, N. C., 27, Knoxville, Tenn., 28, Atlanta, Ga., 28-Dec. 1.

HAVE a Heart (Western, Henry W. Savage): Dayton, Ohio, 20-21, Columbus 22-24, Indianapolis 26-Dec. 1.

HER Regiment (Joe Weber): N.Y.C. 12—indef.

HER Soldier Boy (Messrs. Shubert): Pittsburgh 19-24.

HITCHCOCK, Raymond: N.Y.C. June 7—indef.

KATZENJAMMER Kids, N.Y.C. 18-24.

LAND of Joy: N.Y.C. 1—indef.

LEAVE It to Jane (Wm. Elliott, Comstock and Gest): N.Y.C. Aug. 28—indef.

LOVE o' Mike (Elizabeth Marbury and Lee Shubert): Boston Oct. 1—indef.

LOVE o' Mike (Elizabeth Marbury and Lee Shubert): N.Y.C. 19-24.

MAYTIME (Messrs. Shubert): N.Y.C. Aug. 19—indef.

MISS 1917 (Dillingham and Ziegfeld): N.Y.C. 5—indef.

MISS SPRINGTIME (Klaw and Erlanger): Chgo. Oct. 14—indef.

MUTT and Jeff: Detroit 18-24.

ODDS and Ends of 1917 (Norworth and Shannon): N.Y.C. 19—indef.

OH, Boy! (F. Ray Comstock): Chgo. Aug. 21—indef.

OH, Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.

OH, Boy! (F. Ray Comstock): Balto. 19—indef.

ONLY Girl: Renfrew, Can. 20, Pembroke 21, North Bay 22, Sudbury 23, Cobalt 24, Barrie 26, Midland 27, Orillia 28.

POM Pom (Henry W. Savage): Wichita, Kan. 20, Hutchinson 21, Topeka 22, Omaha, Nebr., 23-24, Denver 26-Dec. 1.

RAMBLER, Rose (Chas. Frohman, Inc.): Phila. 12—indef.

RIVIERA Girl (Klaw and Erlanger): N.Y.C. Sept. 25—indef.

SHOW of Wonders (Messrs. Shubert): Boston 5—indef.

STAR Gazer, The (Messrs. Shubert): N.Y.C. 22—indef.

STONE, Fred, (Chas. Dillingham): N.Y.C. Oct 16—indef.

STOP! Look! Listen! (Perry J. Kelly): Greenbay, Wis. 20, Menominee 21, Ishpeming 22, Calumet 23, Hancock 24, Ironwood 26, Ashland, Wis. 27, Superior 28.

ZIEGFELD Follies of 1917 Florenz Ziegfeld, Jr.): Washington 19-24, Pittsburgh 26-Dec. 1

MINSTRELS

DUMONT'S: Phila. Sept. 1—indef.

FIELD, Al. G.: Longview, Tex. 20, Marshall 21, Hot Springs, Ark. 24, Little Rock 26-28, Memphis, Tenn. 30-Dec. 2.

MISCELLANEOUS

THURSTON the Magician (B. B. Fisher): Chgo. 18-24.

REPORTS FROM MIRROR CORRESPONDENTS

PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—"Pollyanna," with a uniformly excellent company and handsomely staged, filled the Heilig during an all-too-brief engagement, Nov. 8-10. Helen Hayes in the title-role scored an instantaneous and lasting hit. George Alison, as John Pendleton, was accorded a warm welcome.

"The Retreat of the Germans at the Battle of Arras" went big at the Orpheum, even to the extent of an extra performance. On the vaudeville bill, Nan Halperin in her inimitable mimicry carried the house by storm.

Willard: "The Man Who Grows" was the sensational feature of an interesting bill at Pantages. Julia Curtis won hearty applause by her impersonations. "The Fatal Ring," with Pearl White, showed the ninth episode.

Featured at the Hippodrome were the Omega Trio. At the Strand, the Peyton Sisters. In the latter house, the picture, "The Marked Man," with Harry Carey, drew well.

The Lyric Musical Stock company, featuring Ben Dillon and Al Franks and the Rosebud Chorus, provided much amusement with a farce entitled "A Close Shave."

A picture house to seat 1,200 and to cost $125,000 will be built in Missoula, Montana. A. M. Holter, millionaire of Helena, is the incorporator and principal backer of the enterprise.

"Bab's Burglar," with Marguerite Clark, played to fine business at the Columbia; at the Majestic, William Farnum, in "The Conqueror," drew crowded houses; the Star did well with two repeats, "Wild and Woolly" and the "Little American."

Under the auspices of the Drama League, the University of Oregon Players put on three one-act plays at the Little Theater, Nov. 3, "The Sayonara," by Fergus Reddie; "The Straggler," by Henry Irvan; "The Friend of Man," by J. Frederick Thorn. The performances were directed by Mr. Reddie, who is professor of dramatic expression at the university.

JOHN F. LOGAN.

SCRANTON

SCRANTON, PA. (*Special*).—Academy Theater: "Pretty Baby," featuring Jimmie Hodges and Jean Tynes, Nov. 7-8. An excellent company to good houses. Jimmie Hodges had the center of the stage most of the time and scored heavily. The singing of the principals, male quartette and chorus was far above the average and the costumes and scenery were beautiful. Jean Tynes, Al Garbelle and Elmer Condy merit special mention. "Nothing but the Truth," Nov. 9-10, with matinee. An excellent company and business. The production was faultless. Robert Mantell in "King Lear," "Hamlet," "Merchant of Venice" and "Macbeth," Nov. 12-14. "The Birth of a Nation," Nov. 15-17.

Poli: Capacity houses enjoyed two excellent bills week Nov. 12. Majestic: The Social Follies Burlesque Co., with Mina Schall, week Nov. 12, to excellent business.

Strand: Geraldine Farrar in "The Woman God Forgot" and William S. Hart in "The Narrow Trail," Nov. 12, to excellent business.

Billy Barry, who has been the manager of the Academy for some time, left here to go to Waterbury, Conn. Frank Whitbeck, the manager of the Poli, will take over the management of the Academy and will run both houses. Whitbeck is a "live wire" and knows all there is to know about running a theater. He has a host of friends in this city and has made the Poli the most popular theater in this city.

C. B. DEMMAN.

VANCOUVER, B. C.

VANCOUVER, B. C. (*Special*).—Sophie Tucker was the headliner at the Orpheum, week Oct. 29, and made herself very popular both on and off the stage. In co-operation with Manager James Pilling, she organised a very successful cabaret for the Returned Soldiers' Fund. This was held in the hall-room of the Hotel Vancouver, the palatial C. P. R. hostelry, which was given free for the evening. Miss Tucker enlisted the services of about twenty of the artists playing at the various theaters, and the large gathering of over 800 were unanimous in their expression of approval. As a result of the entertainment, the fund for the disabled veterans was increased by $850. During the evening Miss Tucker was presented with a basket of roses as a small sign of appreciation, and her speech in reply was characteristically clever. Other features on the Orpheum bill were Bert Rogers and company, Frank Westphal, Harold Du Kane and company, Tower and Darrell, and Pte. Louie Hart.

At the Avenue, all week, the offering was the musical extravaganza, "Robinson Crusoe," with F. Stuart-Whyte's company. Business was only fair, in spite of the fact that many of the singers were one time favorites here. Zara Clinton lent grace to the title role.

CAMPBELL WOOD.

MONTREAL

MONTREAL (*Special*).—"Odds and Ends," at His Majesty's, Nov. 5-10, proved a most enjoyable entertainment of the lighter kind. Jack Norworth, Harry Watson, Jr., and Joe Herbert, Jr., contributed to the fun, and Miss Lorraine, Laura Hamilton with a charming and dainty chorus, sang and danced themselves into everyone's favor. "The 13th Chair," Nov. 12-17.

The De Wolf Sisters in "Clothes" form a unique headliner at the Orpheum, and the act is beautifully put on. Maleta Bonconi is a violinist above the average. The ever popular "Fille de Madame Angot" proved as tuneful and catchy as ever as rendered by the company at the National. A particularly pleasing turn. "The Road to Romany," was the headliner at the Francais. A burlesque with a real plot to it, a pretty chorus and bright music is given by the Boston Burlesquers at the Gayety.

Paul Casseneuve returned from New York last Monday, where he engaged all his company to open in stock at the New Empire about Nov. 26. His leading lady is Louise Cartier. M. Casseneuve has also made arrangements for a fine line of plays, most of them new to Montreal.

W. A. TREMAYNE.

UNION HILL, N. J.

UNION HILL, N. J. (*Special*).—B. F. Keith's Hudson Theater presented a splendid bill of refined vaudeville to capacity business week Nov. 12. Eddie Dowling, who is playing a return engagement by popular demand, and who proved to be the biggest hit and drawing card that has ever appeared at this theater during the vaudeville season, is featured, and is duplicating the tremendous success he made when he appeared here several weeks ago. Louis Simon and company, in "Too Many Chauffeurs," proved a decided hit; the cast of six clever players keeps the audience laughing. Lohse and Sterling in fast and furious athletic feats; Frank Dobson, modern eccentricities; Collins and Hart, the two strong men in their novelty surprise; Truly Shattuck and Emma O'Neil in "Punctuating Life's Manuscript" made a tremendous hit; Diamond and Brennan; Emerson and Baldwin, the juggling comedians; Pathe Weekly, and the Christy Comedy Motion Picture, "Father's Bright Idea," closed the best vaudeville bill of the season. Capacity business is the rule at all performances.

Lincoln Theater, Union Hill, N. J.: There is no end of genuine amusement in the excellent vaudeville and feature picture program offered at this theater the first half of the present week. Florence Reed appears in the big spectacular feature photo drama "To-day." The *Universal Current Events* contains some exceedingly interesting news of the Paramount Serial, "Who is Number One?" In addition there are six splendid high-grade vaudeville acts. Regardless of the increase of admission due to the war tax, the Lincoln is playing to S. R. O. at all performances.

C. A. BITTIGHOFER.

NEWBURGH-POUGHKEEPSIE

NEWBURGH, N. Y. (*Special*).—Academy of Music: Hans and Fritz, the Katzenjammer Kids, Oct. 17, by two midgets, Casper Weis and Daniel McCormack. Harry LaMarr was the biggest hit, in the role of Mrs. Katzenjammer. Other principals included Harry West, Lou Morgan, Meilno Bros, May Walsh, Whitlock Davis, and Helen Byran. Business good. "The Other Man's Wife," with Irving Hayes and Dorothy Russell in leading roles, played a pleasant engagement, Oct. 22; "The 13th Chair," played to a good size house, Oct. 27; Henry Miller presented "Daddy Long-Legs," featuring Edwin Brandt as Pendleton and Frances Stirling Clarke as Judy, Oct. 30. Business good.

Nov. 5, "Everywoman," Henry Savage's big spectacle, enjoyed splendid business.

Cohen's Opera House: "The Sporting Widows" played to big business three days, Nov. 5-7.

POUGHKEEPSIE, N. Y. (*Special*).—Collingwood Opera House: Henry Savage's "Everywoman" was presented and well enjoyed by a large audience, Nov. 2. Miss Paula Shay played the leading role. Matinee and evening, "The Pipes of Pan," a comedy by Edward Childs Carpenter. Selwyn and Company have surrounded Janet Beecher and Norman Trevor with a splendid cast of players. Mrs. Fiske in her latest success, "Madame Sand," Nov. 6, played one performance. Business good. The Walker-Stevens Opera company gave one performance of "Robin Hood," Nov. 9. Cora Tracy sang one of the principal roles. Laurette Taylor and her New York cast left the metropolis long enough to try out her latest success, "The Wooing of Eve."

A. EDWARD WALKER.

JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (*Special*).—A company of Famous Players, under the direction of Robert Vignola, is here making some scenes for one of the latest pictures in which Pauline Frederick is featured. Miss Frederick, however, is not with the company, as she does not appear in the scenes. Members of the company here are: Thomas Meighan, Elsie McLeod, Regina Richards, Wm. J. Scully, Ned Van Buren, Harry Jacqualard and George Stenner.

Jack Noble and W. B. Bradley, of the Frohman Amusement Co., have been in Tampa looking for a location for some special work. C. E. Elmer, of Goldwyn Company, was a visitor here. Jess Willard's Wild West show is wintering at Pablo Beach, occupying the summer amusement buildings and grounds. Miss Margaret Wilson has given concerts. Weber and Rendor, Chuck Haas, Montana Five, Mell Sisters, and B. Kelly Forrest compose the bill at the Arcade, Nov. 14-17.

E. O. UEBEMANN.

OMAHA

OMAHA, NEB. (*Special*).—Empress: For the first four days, week Nov. 12, the bill is headed by the "King of Shadowgraphists." Mareow; Billy Schoen and Buddy Walton present a singing and talking skit billed as "Ain't She Nice." D. H. Ely presents "The Black and White Revue," a modern minstrel creation, featuring La Cheeta, the girl on her toes, with Dan Ely, Joe Warden and Ray Call. Song numbers and specialties will be introduced. Hodge and Lowell complete the bill with comedy talking, "Object, Matrimony."

Photoplays: Mary Anderson in "The Flaming Omen," Wm. S. Hart in "Dakota Dan."

Two unusually pleasing and varied pictures constitute the Strand's program this week. Sunday and Monday Jack Pickford and Louise Huff in "The Ghost House." The remainder of the week Geraldine Farrar in "Joan, the Woman," will be shown.

"FRAU."

BILLINGS, MONT.

BILLINGS, MONT. (*Special*).—"When Dreams Come True" was presented by Coutts and Tennis at the Babcock, Nov. 6, with a very mediocre cast of players. The leading roles were handled by Lawrence Ackerland, Edna Morn, Marian Briggs, Carry Glenn, and May Finch. The only outstanding feature of the entire performance was the beautiful costumes. The voices were very poor, and the dancing only fair. "Miss Springtime," with Frank McIntyre, Harrison Brockbank, Zoe Barnett, George Leon Moore, Frank Doane and Hattie Burks, Nov. 10.

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ELMIRA

ELMIRA, N. Y. (*Special*).—Lyceum: "Everywoman," Nov. 15. "Mother Carey's Chickens," 17. "Experience," Nov. 29-Dec. 1. The Aeroplane Girls, Bob Carlin, Howard and Fields, Barlow and Deerie, Craven and Belmont, Kramer and Kent, Intelligence and Conway and Day, drew capacity to the Majestic, Nov. 12-17. Splendid pictures were greeted with large houses at the Regent, Colonial, Amuse and Grand.

J. MAXWELL BEERS.

MANCHESTER, MASS.

MANCHESTER, MASS. (*Special*).—Palace, Nov. 18 (Wm. H. O'Neil, manager): The Great Leon pleased the vaudeville patrons. Le Roy and Harvey also scored a hit. Auditorium, Nov. 17 (George Freeman, superintendent): The Auditorium players, in "The Silent Witness," gain in popular favor. New Park, Nov. 17 (Harold L. Corbett, manager): Cora Tracy, in "Robin Hood," drew good houses.

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